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ABSTRACT

As an introduction to "Cover to Cover," a 32-program educational television series designed to encourage fifth and sixth graders to read for pleasure, this text provides a variety of background materials for each book featured in the series. Each unit focuses on one book and includes a sampling of reviews and a synopsis of the plot, and additional information is provided which might enable the teacher to accurately match the book with the interest and abilities of students. Each selection is accompanied by a list of other books similar in interest and difficulty. The second part of the test is an annotated bibliography of all the featured and suggested books from the "Cover to Cover" series. (EMH)

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COVER TO COVER

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A Literature Course

Grades 5&6

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M	T	W	Th	F
	8:30-8:45	9:15-9:30*	11:30-11:45*	10:15-10:30*
	1:00-1:15*	2:45-3:00*		

To the Teacher

COVER TO COVER II is a thirty-program color television series designed to encourage fifth and sixth graders to read for pleasure. As often happens in a lively classroom, many topics brought up in the programs will prompt discussion and follow-up activities. You will find subjects ranging from the supernatural to the very real problems of contemporary family life--from absurd situations such as How to Eat Fried Worms to the raw-boned saga, Akavak. There is a wide variety of humor, reality, fact and fantasy because the major purpose of the series is to broaden each individual's reading experience. The series is also designed to grow as students' reading abilities develop throughout the year with easier books falling in the first semester and more difficult books falling in the second semester.

Many books were considered before narrowing the number to the thirty to be featured. Each program highlights one or two titles and tells part of the story in each using dramatic readings supported by colorful illustrations and on-camera sketching. The viewer will be taken to a crucial point in the story, then left on his or her own to find the book and finish the story. In some cases this is literally a "cliff hanger."

Since children are never too old to enjoy hearing a story read aloud, you might consider several titles in the series to read to the class. The Headless Cupid by Zilpha Snyder, Moon Eyes by Josephine Poole, The Ghost of Thomas Kempe by Penelope Lively and Trouble River by Betsy Byars are all good books to read aloud. This will also help alleviate the problem of too few copies of the book when everyone wants to read it at the same time.

The pages that follow provide a variety of background materials for each book featured in COVER TO COVER II. Each lesson description generally includes a sampling of reviews and a synopsis of each book. Passages that lend themselves to reading aloud are noted. A critique follows which includes information you'll find helpful in directing students to books best suited to their reading abilities and interests. Books with similar stories are also listed. An asterisk (*) denotes a selection available in paperback.

Children's librarians Marguerite Murray and Elizabeth Goebel screened all initial book selections and oversaw the preparation of the synopses and annotated lists of additional selections in each program. Mary Hahn, who also illustrated a number of the television programs, served as editor of the teacher's manual. Susan Kleimann and Leigh Ryan evaluated each selection and provided the reading critiques. Marilyn

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*Program repeat.

Rouvelas gathered reviews of the featured books and Kathy Schwartz coordinated the production and assembly of the materials.

John Robbins
WETA-TV
Washington, D. C.

NOTE: Fourth grade teachers may find this series appropriate for their classes. As with all instructional television series, each teacher should carefully assess the needs of the students and the applicability of the television series to his or her instructional goals.

Coordinator of Learning Services
KTEH/Channel 54

TABLE OF CONTENTS

(First Semester)

	TITLE	DATES	PAGE
1.	THE SUMMER OF THE SWAN	September 16,17,18,19	1
2.	HOW TO EAT FRIED WORMS THE RANSOM OF RED CHIEF	September 23,24,25,26	3
3.	PHILIP HALL LIKES ME. I RECKON MAYBE	September 30, Oct. 1,2,3	6
4.	MOON EYES	October 7,8,9,10	8
5.	TROUBLE RIVER	October 14,15,16,17	10
6.	WINDMILL SUMMER	October 21,22,23,24	12
7.	HIGH ELK'S TREASURE	October 28,29,30,31	14
8.	THE SEA OF GOLD AND OTHER TALES FROM JAPAN	November 4,5,6,7	16
9.	PETER AND VERONICA	November 12,13,14	18
10.	THE DEVIL'S STORYBOOK	November 18,19,20,21	20
11.	CARRIE'S WAR	December 2,3,4,5	22
12.	THE GHOST OF THOMAS KEMPE	December 9,10,11,12	24
13.	ME AND THE TERRIBLE TWO	December 16,17,18,19	26
14.	THE WITCH'S BRAT	January 6,7,8,9	28
15.	THE UPSTAIRS ROOM	January 13,14,15,16	30

(Second Semester)

	TITLE	DATES	PAGE
16.	THE UNMAKING OF RABBIT	January 20,21,22,23	33
17.	ARABEL'S RAVEN	January 27,28,29,30	35
18.	M.C. HIGGINS, THE GREAT	February 3,4,5,6	37
19.	THE HEADLESS CUPID	February 10,11,13	39
20.	AKAVAK	February 17,18,19,20	42
21.	TIKTA' LIKTAK OPERATION PEEG	February 24,25,26,27	45
22.	A DARKNESS OF GIANTS	March 2,3,4,5	47
23.	THE SPIRIT IS WILLING	March 9,10,11,12	49
24.	WILD JACK	March 16,17,18,19	51
25.	A STRANGER AT GREEN KNOWE	March 23,24,25,26	53
26.	THE MARROW OF THE WORLD	March 30,31, April 1,2	56
27.	AGAINST TIME	April 6,7,8,9	58
28.	FIGGS AND PHANTOMS	April 20,21,22,23	60
29.	ME, CHOLAY, AND COMPANY	April 27,28,29,30	62
30.	THE WOLVES OF WILLOUGHBY CHASE	May 4,5,6,7	64

Program 1

The Summer of the Swans

by Betsy Byars

Reviews

"Seldom are the pain of adolescence and the tragedy of mental retardation presented as sensitively and as unpretentiously as in the story of Sara and Charlie... A superbly told story, echoing the spoken and unspoken thoughts of young people."

The Horn Book Magazine
February, 1971

"...a fine balance in relationships, some sharp characterization and interaction, good dialogue, and only enough action to be a foil for the perceptive development of a situation."

Bulletin of the Center for Children's Books
February, 1971

Synopsis

The Summer of the Swans describes two days in the worst summer of Sara Godfrey's life. A self-consciously awkward fourteen-year-old, Sara takes her younger, mentally-retarded brother Charlie to see the swans which cause a local flurry of interest whenever they appear at a nearby lake. Entranced by the swans' beauty, Charlie does not want to leave the lake, and that night, imagining he sees a swan in the backyard, he decides to return to the lake alone. He loses his way in the dark woods and wanders about terrified, finally falling asleep in a ravine far from the lake. The next morning he is missed, and Aunt Willie, who has provided a home for the children since their mother's death, organizes a search party. Knowing instinctively what Charlie has tried to do, Sara combs the woods for him by herself. At last she unwillingly accepts the help of Joe Melby, a boy she has previously professed to despise. They find Charlie and Sara delivers him safely to Aunt Willie. She returns home to prepare for her first date with Joe, aware now that she has misjudged him.

Passages for Reading: Sara's summer, pp. 13-16; Aunt Willie's motorcycle ride, pp. 24-28; Charlie lost, pp. 109-111; Sara's search, pp. 118-120; the steps, p. 140.

Critique

Dealing delicately yet realistically with the theme of growing up, Betsy Byars portrays a thoroughly human and likeable Sara. Initially preoccupied with her physical appearance and confused by her rapidly changing moods, Charlie's disappearance and the desperate search for him help Sara to grow in self-knowledge and compassion. She learns to accept herself and others, and to distinguish between what is trivial and what is important. Touches of humor in describing Sara's growing pains contrast with and relieve the seriousness implicit in the search for a helpless, lost child.

Moderate sentence length and vocabulary keep the story within the range of the average reader. Frequent dialogue and basic sentence structure give the pages an open and inviting appearance. Ted CoConis' well-spaced black and white pencil drawings contribute to the sensitivity of the narrative.

Book

*The Summer of the Swans by Betsy Byars. Illustrated by Ted CoConis. Viking, 1970 and Avon, 1974 (paperback). 142 pages.

Also Suggested

*Byars, Betsy. The House of Wings. Viking, 1972 and Dell (paperback). 142 pages.
Caring for a wounded crane helps Sammy to deal with his resentment at being left by his parents to live with his grandfather.

Cleaver, Vera and Bill. Me, Too. Lippincott, 1973. 158 pages.
A summer of trying to teach her retarded twin sister brings Lydia new understanding about love, success and happiness.

Engebrecht, Patricia A. Under the Haystack. Nelson, 1973. 124 pages.
Shielding her sisters from the knowledge that they have been deserted by their parents, thirteen-year-old Sandy tries to keep the children together on their run-down farm.

Gold, Sharlya. Amelia Quackenbush. Seabury, 1973. 153 pages.
A family of non-conformists and a new friend who leads her into shoplifting add to Amelia's confusion about growing up.

Wrightson, Patricia. A Racecourse for Andy. Harcourt, 1968. 156 pages.
Andy's "purchase" of a racecourse changes not only his limited outlook but that of his normal friends as well.

Note: The excerpts from The Summer of the Swans by Betsy Byars read on the television program were used courtesy of Martin Tahse of Entertainment Media Productions.

Program 2

How to Eat Fried Worms

by Thomas Rockwell

and

The Ransom of Red Chief

by O. Henry

Reviews

How to Eat Fried Worms: "The clear writing, clever illustrations, and revolting subject matter is sure to make a hit with many middle grade readers."

School Library Journal
January, 1974

The Ransom of Red Chief: "...the beauty of this story inheres in its combination of elements neatly fitted together: the absurd situation of two grown men reduced to exhaustion and desperation by their victim; the boy's audacity and exuberant high spirits...; the dryness of his father's "counter proposition"...; the narrator's serious, dead-pan tone throughout - these together with the sparkling word play combine to make a delightful yarn, understandably a great popular favorite..."

Twayne's United States Authors Series - O. Henry
by Eugene Current-Garcia

Synopses

How to Eat Fried Worms

Billy allows his friend Alan to talk him into an unusual and revolting bet; if he'll eat fifteen worms in fifteen days, Alan will pay him fifty dollars, enough to buy a minibike. With Tom as Billy's second and Joe as Alan's second, the rules of the bet are established. Alan and Joe provide the worms, Billy may eat them cooked or seasoned in any way he chooses, and a reliable witness must oversee the complete consumption of each worm. As the bet progresses, it becomes obvious that Billy just may win. Determined to prevent this, Alan and Joe resort to various underhanded methods of keeping Billy from eating all fifteen worms, thereby testing the friendship of the four boys. The story ends humorously, happily, and surprisingly when Billy wins the bet but finds himself addicted to eating nightcrawlers.

The Ransom of Red Chief

To a couple of down and out conmen, kidnapping the only child of a prominent citizen sounds like a foolproof way to obtain two thousand dollars in ransom money, but, as Bill and his partner soon discover, the best laid plans of mice and men go oft astray, especially if the kidnappee happens to be "a forty pound chunk of freckled wildcat" who calls himself "Red Chief, the Terror of the Plains." Soon after subduing their victim and hiding him in a remote cave, the two battered and bruised men realize their mistake, particularly Bill whom Red Chief has singled out as his major target. After being kicked, nearly scalped, burned with a red-hot potato, felled by a rock, and ridden like a horse all over the hillside, Bill begs his partner to give up the idea, certain that no one in his right mind, even a father, could want Red Chief back, much less pay to have him returned. His friend, the story's narrator, persists in believing that their young charge--who is enjoying every moment of his captivity--will net them fifteen-hundred dollars. However, when Mr. Dorset makes an unusual counter offer, the conmen accept it eagerly, thankful to escape relatively intact from their little victim.

Passages for Reading: How to Eat Fried Worms - the bet, p. 2; eating the first worm, pp. 10-13; the Shea Stadium trick, pp. 78-79. The Ransom of Red Chief - Red Chief takes a scalp, pp. 12-14; the letter, pp. 22-23.

Critiques

How to Eat Fried Worms

The sequential action of eating one worm after another carries this thoroughly entertaining story along rapidly. The description of Billy's eating the first worm combined with a natural recoiling from the very idea produces a strong effect upon the reader's stomach. From then on, the reader is drawn into the game of winning the bet. The adults are well portrayed. Alan and Joseph's parents choose an especially appropriate punishment for the boys' late night disturbance of the neighborhood and Billy's parents, who initially fear for his health, eventually aid in keeping the bet fair.

The organization of forty-one short chapters including an epilogue with a surprise ending, an abundance of dialogue, many short sentences, and a simple vocabulary with contemporary expressions make this book inviting to all readers and a perfect choice for oral reading.

The Ransom of Red Chief

Paul Frame's sepia-toned sketches greatly enhance this familiar O. Henry tale. The book's format includes an illustration on almost every page, and the print is large. Vocabulary may cause some difficulty, but the meanings of most unfamiliar words can be discerned from context. Students would probably enjoy having this story read aloud to them.

Books

How to Eat Fried Worms by Thomas Rockwell. Illustrated by Emily McCully. Watts, 1973. 116 pages.

The Ransom of Red Chief by William Sydney Porter (O. Henry). Illustrated by Paul Frame. Hawthorn, 1970. 43 pages.

Also Suggested

*Brinley, Bertrand. The Mad Scientists Club. Macrae, 1965, and Scholastic Book Services (paperback). 186 pages.
Their aim is to fool an entire town into thinking a live sea monster is hiding in Strawberry Lake.

Hicks, Clifford. Peter Potts. Dutton, 1971. 105 pages.
Peter and his friend, Joey, don't need any special reason to get into trouble.

*Sachs, Marilyn. Veronica Ganz. Doubleday, 1968, and Pocket Books (paperback). 156 pages.
When Peter Wedemeyer, the new kid in the class, begins teasing Veronica, a feud is off and running.

*Sharmat, Marjorie W. Getting Something on Maggie Marmelstein. Harper, 1971 (hardbound and paperback). 101 pages.
When Maggie finds Thad in her mother's kitchen, wearing an apron and making bread pudding, she has something on him. What can he find out about her?

Stapp, Arthur D. The Fabulous Earthworm Deal. Viking, 1969. 160 pages.
J. T. and his friend, Marsh, start selling a few cans of earthworms to make extra money. Beginning on a small scale, the business rapidly escalates, leading to all sorts of problems.

Program 3

Felicia the Critic

by Ellen Conford

Reviews

"Fresh, entertaining, and percipient...a deft, sympathetic portrait of a real child--a loner aware of the obtuseness and supercritical response of other people."

The Horn Book Magazine
December, 1973

"...enough variety to be interesting despite the narrow focus of the plot..."

Bulletin of the Center for Children's Books
March, 1974

Synopsis

Of all of her talents, eleven-year-old Felicia Kershenbaum's ability to criticize is most highly developed. Unfortunately, people around her, like her older sister Marilyn and the girls at school, don't seem to appreciate her comments. Confused by the negative reactions of her friends and family, Felicia talks over her problems with her mother and undertakes a career of constructive criticism. Although her criticisms are often justified, her lack of tact and timing result in a series of humorous and embarrassing situations for Felicia and her family. For example: While giving suggestions to the crossing guard on a rainy day, she causes the largest traffic jam in the school's history. Comments on her Aunt Celeste's latest children's book, are appropriate, but embarrassing. The final blow to Felicia's critical career arrives. If she wants to join the club her best friends are forming, she must agree to make no criticisms. Felicia unwillingly sticks to her part of the bargain as the other girls excitedly plan an outdoor carnival for December. The mid-winter carnival is a castastrophe, but all ends well. The other girls finally recognize the value of someone who can offer constructive criticism while Felicia is beginning to learn to present her ideas tactfully. The story ends as Felicia addresses a letter to the President of the United States, enclosing only a "couple of suggestions."

Passages for Reading: lunchtime discussion, pp. 11-13; suggestions to crossing guard, pp. 34-38; Aunt Celeste's book, pp. 70-73; calling the radio station, pp. 75-78.

Critique

Perhaps most marked in this book is Felicia's strong sense of wanting to belong - to have friends - and her simultaneous need to use her individual talent: her ability to criticize. As a typical pre-adolescent, Felicia does not correctly sense the proper bounds or limits of her criticisms; what is too much and what is too little have not yet found their way onto her scale. The humorous situations and even the climax spring from this vacillation in Felicia's sense of propriety. Ultimately, things may work out too smoothly for Felicia, for we are not totally convinced that she has learned by the end that even constructive criticism requires a proper and tactful presentation. Felicia's parents are portrayed as generally sympathetic and understanding although her older sister Marilyn and Felicia's friends exhibit the common trait of self-centeredness typical of their age groups.

A relatively easy vocabulary and sentence structure, plus much dialogue and large print, keep this book accessible to the young average reader.

Book

Felicia the Critic by Ellen Conford. Illustrated by Arvis Stewart. Little, Brown, 1973. 145 pages.

Also Suggested

Conford, Ellen. Me and the Terrible Two. Little, Brown, 1974. 117 pages
Dorrie must come to terms with her new twin neighbors, Haskell and Conrad.

*Fitzhugh, Louise. Harriet the Spy. Harper, 1964 and Dell (paperback). 298 pages.
When Harriet's classmates find the notebook in which she keeps comments on her friends, trouble follows.

Greene, Bette. Philip Hall likes me. I reckon maybe. Dial, 1974. 135 pages.
Philip and Beth share a special year of growing friendship and growing up.

Greene, Constance. Isabelle the Itch. Viking Press, 1973. 126 pages.
Isabelle learns that being a pain in the neck has many disadvantages.

Hamilton, Virginia. Zeely. Macmillan, 1967. 122 pages.
Elizabeth creates a romantic history for the mysterious Zeely and then tries to convince others that it's true.

Program 4

Moon Eyes

by Josephine Poole

Reviews

"The book's gratifying frights are enforced by its pervasive pattern of weeds, flowers, shifting sunlight, and dark wet places--natural things that seem to mirror the emotions of the characters and to entrap the reader himself in an uncertain world."
The New York Times Book Review
May, 1967

"A conventional but convincing witch story set in England, chillingly told."
Kirkus Reviews
February 1, 1967

Synopsis

This modern story of witchcraft and possession takes place in a peaceful English country village, an unlikely setting for the strange and frightening events which occur. Mr. Pawley goes on a holiday, leaving his daughter Kate and his small, mute son Thomas under the supervision of their kindly neighbor Mrs. Beer. Kate's troubles begin in the garden she and Thomas have always considered their own private place; there they find an odd message scratched at the base of a statue at the pool's edge: "First we'll wait, then we'll whistle, then we'll dance together." The meaning of the words puzzles Kate. Next a menacing black dog with pale, gleaming moon eyes appears in the neighborhood, vanishing silently before Kate can approach him. Finally, Aunt Rhoda, the daughter of Kate's grandfather's second wife, returns to the village after a long absence and charms Kate into inviting her into their home.

Slowly Kate realizes that Aunt Rhoda's disruptive influence upon Thomas forms a bond between them and alienates Mrs. Beer. Fearful of Aunt Rhoda's intentions, Kate observes her closely and learns that she is allied with forces of evil that threaten both children. The dog, Moon Eyes, a menacing presence linking Aunt Rhoda with the supernatural, roams the woods and circles the house. An eerie whistle, the odor of burning herbs, strange red lights, and occult symbols transform Kate's peaceful world. What does Aunt Rhoda want? To possess Thomas' soul, the house itself, or both? Unassisted by adults, Kate struggles to protect Thomas but, in the end, it is Thomas who must speak and save himself.

Passages for Reading: Mrs. Beer, pp. 8-9; the inscription, pp. 12-13; Kate sorts out events, p. 68; a climax, pp. 140-143.

Critique

Moon Eyes begins peacefully enough, but increases in suspense and terror as it steadily builds toward its climax. The book's three chapters take their names from the inscription scratched on the statue: "Waiting," "Whistling," and "Dancing." Trina Schart Hyman has illustrated each chapter heading with a black and white ink drawing conveying the growing menace of the supernatural.

The characterization of Kate is convincing; unsure of herself but brave enough to confront Aunt Rhoda, she accepts responsibility for Thomas and responds to the needs of others. Nonetheless, neither Kate nor the other characters grow or develop in the course of the novel. Kate does not seem changed by her experiences; she has simply survived them. Josephine Poole seems less concerned with her characters' inner lives than with creating an overwhelming atmosphere of terror.

The inclusion of much occult lore might tempt interested readers to look more deeply into beliefs concerning herbs and flowers, familiars, the five-pointed star, possession, exorcism, Satanism, and witchcraft. Moderately difficult vocabulary and long rather complex sentence construction are undercut only by the frequency of dialogue and the intensity of the action.

Book

Moon Eyes by Josephine Poole. Illustrated by Trina Schart Hyman. Little, Brown, 1967. 151 pages.

Also Suggested

Beachcroft, Nina. Well Met by Witchlight. Atheneum, 1973. 138 pages.
Mary is certain that her powers have faded, so the children must persuade her that she is the only one who can overcome the magic of the black witch. There is great fun along the way, with fabulous vanishing and changing, fireworks, flying, and broomstick riding.

*Clapp, Patricia. Jane-Emily. Lothrop, 1969, and Dell, 1973 (paperback). 160 pages.
Is the long dead Emily returning after all these years to dominate Jane? Or is the silver globe merely a garden ornament and the dreams simple imagination? It takes all the efforts of those who love her to come to grips with Jane-Emily in the chilling climax.

Lively, Penelope. Wild Hunt of the Ghost Hounds. Dutton, 1972. 141 pages.
An ancient dance is revived for a village fair. After Lucy discovers the dance had its origins in a vicious hunt, she fears for her friend who has been chosen to play the victim.

Naylor, Phyllis. Witch's Sister. Atheneum, 1975. 150 pages.
Who is the real witch? Is it Judith, Lynn's sister, or Mrs. Tuggle, or is it really Lynn herself?

Program 5

Trouble River

by Betsy Byars

Review

"Doubled trouble met with resilience and good humor...even if Grandma has all the good lines it's Dewey's show and kids will cruise right along."
Kirkus Reviews
April 15, 1969

Synopsis

When Dewey Martin's parents go to Hunter City, they leave him behind at the cabin on the prairie to take care of his grandmother. Sneaking out to try his new raft, he is startled by the snort of an Indian pony and is horrified to see an Indian scouting out the house. Although he and his dog Charlie scare the Indian off in a surprise attack, Dewey decides that his only hope of real safety lies in rafting downriver. With his rather unwilling grandma riding the raft in her treasured rocking chair, Dewey starts uncertainly downstream. Grandma doubts the raft's ability to float as well as Dewey's ability to guide it anywhere. It is Dewey's first time afloat on the river, after all, and he has a lot to learn. His confidence never flags, though, and they finally reach the haven of the neighboring cabin--only to find it a deserted, smoking ruin.

Dewey and Grandma have no choice but to keep drifting downstream toward Hunter City. They encounter wandering wolves on shore and vicious rapids in the river before reaching the safety of Hunter City. Dewey has survived Trouble River.

Passages for Reading: the Indian scout, pp. 32-39; leaving the cabin, pp. 45-53; pioneer spirit, pp. 113-115; the rapids, pp. 133-135.

Critique

Changing her usual modern setting for the pioneer past, Betsy Byars draws a vivid picture of prairie life and frontier courage, but she does not forsake her interest in personal growth prompted by unusual circumstances. As in other Byars' novels, the hero finds himself in a situation requiring him to develop and use capabilities he does not know he possesses. Although his family's way of life has prepared Dewey for a certain amount of responsibility and independence, his journey on the river tests his strength and ingenuity in new ways, enabling him to prove himself through successfully meeting a challenge.

Both Dewey and his grandmother are fully developed characters. The boy is resourceful and determined to bring his grandmother and her precious rocking chair safely to Hunter City. Although sharp-tongued and doubtful of Dewey's capabilities, the grandmother is understanding and gradually mellows as she grows more confident of Dewey's abilities. Their relationship is depicted with the humor and genuine sensitivity that mark Betsy Byars' novels. Unfortunately, Byars does not handle the Indians as well as she does her central figures; for the most part, they are negative stereotypes, although their image improves somewhat at the story's end.

The book's format is enhanced by large print and a black and white drawing for each of the eleven chapters. The simple vocabulary is enlivened with colloquial expressions.

Book

*Trouble River by Betsy Byars. Illustrated by Rocco Negri. Viking Press, 1969 (hardbound and paperback). 158 pages.

Also Suggested

Aaron, Chester. An American Ghost. Harcourt, 1973. 189 pages.
When the rising river tears the old wooden house from its foundation and carries it on a perilous journey toward the sea, Albie soon learns how to cope with disaster.

Beatty, Patricia. Me, California Perkins. Morrow, 1968. 253 pages.
Out of the old West comes this rollicking tale of twelve-year-old California Perkins, who is the live wire in this colorful family story.

*Bulla, Clyde. Down the Mississippi. Crowell, 1954 and Scholastic Book Service (paperback). 114 pages.
When Erik signs on as cook's helper on the big log raft's trip down the Mississippi, he never dreams he will be a hero.

Robinson, Barbara. Trace Through the Forest. Lothrop, 1965. 219 pages.
Jim Fraley, going West with the roadbuilders to locate his father, has a narrow escape from hostile Indians and makes a lifelong friendship with the Shawnee Wapanucket who saved his life.

Program 6

The Windmill Summer

by Hila Feil

Reviews

"Despite a rather slow beginning and some stereotyped characterizations, Arabella's acceptance of her inevitable return home and realization that she cannot protect wild animals from their natural enemies is well handled..."

School Library Journal
May 15, 1972

"Somehow the summer's textures and events...don't quite support the closing aura of epiphany and 'benediction', still Arabella's windmill summer is one that many will envy."

Kirkus Reviews
April 15, 1972

Synopsis

Living in an old home filled with elderly nagging relatives and ignored by her scholarly parents, Arabella has one friend, Marie the cook, who teaches her gourmet cooking. Exasperated with her family, Arabella moves into a ship-shaped windmill cottage built in the woods by an ancestor. Although Marie helps her set up housekeeping, Arabella spends four weeks alone in the windmill trying to establish companionship with the wildlife around her.

The book describes her attempts to make life easier for her animal friends; her efforts lead her to prepare gourmet meals for a skunk and a raccoon, to repair the beaver dams her Uncle Henry is trying to destroy, and to shelter and feed a mouse caught in a Yoo-hoo bottle in her sink. However, her plans do not always produce the desired results, and she gradually realizes that caring for wildlife is a demanding task and not always a rewarding one. Concluding that it is wrong to interfere with the natural world, Arabella decides to return to the human companionship of her family.

On the eve of her departure, she finally sees the raccoon who has eluded her sight until now, and, looking deeply into its eyes, she sees its essential animal wildness. Rejoicing in the memories her experience has provided, Arabella departs from the cottage.

Passages for Reading: Arabella's preparations, pp. 22-23; awaiting the night visitor, pp. 53-57; Arabella plays beaver, pp. 90-94; the raccoon sighted, pp. 123-126.

Critique

In her variation on a Walden theme, Hila Feil presents her animals accurately but is not as successful in the characterization of her people. An assortment of stereotypes, the adult relatives remain totally annoying and unsympathetic from start to finish, and Arabella's parents are too busy and preoccupied to be convincing. Although these extremes of human behavior underscore the gentleness and the spontaneity of the forest, the fantasy too frequently slips into a sugary sentimentalism.

Sentence structure and vocabulary are moderate. The subject matter and the numerous black and white illustrations should make the book appealing to the younger reader.

Book

*The Windmill Summer by Hila Feil. Illustrated by Fred Brenner. Harper, 1972 and Avon (paperback). 128 pages.

Also Suggested

*Corcoran, Barbara. Sasha, My Friend. Atheneum, 1969 (hardbound and paperback). 203 pages.
Accustomed to living in California, Hallie finds it difficult to accept her new life in the wilderness. After finding Sasha, a wolf cub, she learns to enjoy her surroundings.

*George, Jean Craighead. My Side of the Mountain. Dutton, 1959 and Scholastic Book Services (paperback). 178 pages.
Sam runs away to the Catskills and shares his solitary year with wildlife and nature.

George, Jean Craighead. The Summer of the Falcon. Crowell, 1962. 153 pages.
June spends the summer in the fields surrounding her family's large Victorian

summer home training her sparrowhawk, Zander.

Hodges, Margaret. The Freewheeling of Joshua Cobb. Farrar, 1974. 111 pages.
Josh's summer freedom on a bicycle trip through New England teaches him something about himself.

Program 7

High Elk's Treasure

by Virginia Driving Hawk Sneve

Review

"...the strength of the book is that it makes clear without a sociological commentary the attitudes of contemporary Indians of different generations, and the solidity of family life that permits this with no generation gap."

Bulletin of the Center for Children's Books
February, 1973

Synopsis

After General Custer's defeat in June of 1876 at Little Big Horn, the Brule Sioux, who had fought alongside the Cheyenne in the battle, were forcibly settled on the Dakota reservation. They were hounded by the U. S. Army until many came to the reservation for protection. Among those reluctant Sioux settlers was High Elk. On the reservation he single-handedly developed a fine herd of palomino horses from one lame mare. High Elk prospered on the sale of his reservation-born horses and the herd passed on to his sons and grandsons.

By the time Joe, High Elk's grandson, is thirteen the herd has dwindled to one old mare and her filly. The decline in horse trading through the mid-1900's has caused the breakdown of the herd and when Joe High Elk loses the filly in a storm the herd is back to one. Joe is heartbroken; with the filly gone there is no hope of rebuilding the legendary High Elk herd. He knows he must find the lost filly. Joe's search leads to a band of horse thieves and a tense and dramatic confrontation. He discovers one of them to be a cousin whose family had left the reservation and encountered discrimination and disappointment. Howard High Elk returns home with Joe and becomes a vital link in filling in many of the gaps in the family history.

The author presents life on the large reservation with a very positive tone. The schools, the day-care center, the homes and farms all run smoothly. The people are proud and dignified. Most of all there is a sense of accommodation, cooperation and family unity missing in so many other corners of our society.

Passages for Reading: Star is lost, pp. 22-24; the rescue, pp. 62-64; the treasure, pp. 90-94.

Critique

Separated from the rest of the book by the use of italics and a journalistic style, the first chapter places the story in its historical context. Then the threads of the past begin to weave into the present as High Elk's descendants attempt to rebuild the herd of famous horses, lost family ties are rediscovered, and High Elk's hidden treasure is revealed. References to Indian legend and lore also effectively reflect the past in the present. Though many actions occur almost simultaneously, the plot remains uncomplicated by ascribing some events to pure coincidence.

A genealogical chart, map, glossary conveniently placed at the beginning of the book, and the inclusion of the pictograph contribute much to the readability, as do the simply rendered vocabulary and sentence construction. The bordered, sepia-toned illustrations, though nicely suggesting the sparseness of the Indian life and land, regretfully contain some inconsistencies with the text.

Book

High Elk's Treasure by Virginia Driving Hawk Sneve. Illustrated by Oren Lyons. Holiday House, 1973. 96 pages.

Also Suggested

Baker, Betty. The Shaman's Last Raid. Harper, 1963. 182 pages.
A present day Apache family is faced with problems and comic situations when great grandfather, who refuses to accept white man's ways, arrives for a visit.

Clark, Ann Nolan. Medicine Man's Daughter. Farrar, 1963. 178 pages.
A young Navajo girl learning to be a medicine woman leaves the reservation for a mission school to gain the medical training to help her people.

Lampman, Evelyn. The Year of the Small Shadow. Harcourt, 1971. 190 pages.
An eleven-year-old boy "lent for a year" to the lawyer who defended his father, learns to adjust to the white man's civilization.

Sneve, Virginia Driving Hawk. When Thunders Spoke. Holiday, 1974. 95 pages.
Norman Two Bull, a skeptical young Sioux, finds an ancient Indian relic and becomes convinced of its ancient powers.

Program 8

The Sea of Gold and Other Tales from Japan

adapted by Yoshiko Uchida

Reviews

"The combination of original sources and authenticity of presentation--both in storytelling text and illustration--makes this new collection...as acceptable as her earlier volumes."

The Horn Book Magazine
February, 1966

"The tales...have a gentle, almost somber quality that is distinctive."

Bulletin of the Center for Children's Books
December, 1966

Synopsis

These twelve stories group themselves easily along traditional themes. The most prevalent theme shows kindness rewarded. In the title story, Hikoichi, a cook on a fishing boat gathers the table scraps of the men each night to feed to the fish. After many years, late one night when all the sailors are asleep, Hikoichi notices the ship has stopped rolling. When he goes on deck to investigate, he sees miles and miles of gleaming, golden sand surrounding the ship. Hikoichi gathers a bucket of sand to remember the night. The next morning as he tries to explain the incident to the skeptical sailors, he discovers that he has gathered a bucket of gold, not sand. An old sailor explains that the gold is Hikoichi's reward from the King of the Sea for "his kindness to the fish."

In "The Wise Old Woman" and "Gombei and the Wild Ducks," both main characters make errors in judgements, yet eventually learn from their mistakes. In the former, an arrogant lord decrees that all old people must be left in the mountains to die. In defiance of the law and out of love for his mother, a young farmer secrets his mother in a hidden room under his kitchen for two years. When the cruel Lord Higa threatens to attack the village unless the people can solve his demanding riddles, only the old woman finds solutions. When the young lord learns that the village has been saved by her wisdom, he revokes his decree and honors the old. In the other story, Gombei traps one wild duck each day until greed prompts him to try to capture one hundred in one day. Holding on to the ropes of ninety-nine traps, each with an ensnared duck, Gombei is lifted to the sky when the ducks take flight at dawn. When his fingers are too numb to grasp the rope, Gombei falls, and in mid-air changes into a wild duck. On the ground, searching for food, Gombei is ensnared by a hunter, just as he had ensnared other ducks. With sudden insight Gombei realizes his cruelty and cries. The tears release him from his duck form and Gombei vows never again to trap living things.

"The Grateful Monkey's Secret" is but a variation on "Androcles and the Lion" and "The Ogre Who Built a Bridge" varies the Rumplestiltskin story. The other stories blend humor and suspense to round out this fine collection of Japanese tales.

Passages for Reading: "The Two Foolish Cats," pp. 55-60; "The Ogre Who Built a Bridge," pp. 72-83.

Critique

Although the themes of the tales are satisfyingly universal--gentleness and kindness rewarded, or foolishness and greediness punished--the tales celebrate qualities that seem especially Japanese: a sense of wonder and a feeling of kinship with ocean, rushing stream, forest or mountains are pervasive, and the supernatural characters seem to evolve from features of the natural world itself. In their simplicity, good humor, and feeling for the miraculous touching the lives of common people, these tales illustrate perfectly the way in which the values and the landscape of a country are distilled in its folklore.

The brevity and directness, as well as an abundance of dialogue, suggest these tales for classroom dramatization or for oral reading. A glossary of Japanese names and terms nicely supplements the simple vocabulary. Each tale contains a full page, stylized illustration, uniquely divided into three sections.

Books

The Sea of Gold and Other Tales from Japan adapted by Yoshiko Uchida. Illustrated by Marianne Yamaguchi. Charles Scribner's Sons, 1965. 136 pages.

Japanese Children's Favorite Stories edited by Florence Sakade. Illustrated by Yoshisuke Kurosaki. Charles E. Tuttle, 1953. 120 pages.

Also Suggested

Bang, Garrett. Men from the Village Deep in the Mountains, and Other Japanese Fairy Tales. Macmillan, 1973. 84 pages.
These twelve fresh and crisply told tales deal with animal tricks, transformations, and clever fools.

Courlander, Harold. The Tiger's Whisker, and Other Tales and Legends from Asia and the Pacific. Harcourt, 1959. 152 pages.
Filled with the variety and vitality of true folklore, this is a rich collection for telling or reading aloud.

Ginsburg, Mirra. Master of the Winds, and Other Tales from Siberia. Crown, 1970. 158 pages.
Interestingly related to Eskimo lore and to Western fairy tales, these fourteen stories come from different cultures within Siberia.

Hodges, Margaret. The Wave. Houghton Mifflin, 1964. 44 pages.
A wise old farmer saves his village from destruction by setting fire to his precious crop of rice.

Spellman, John W. Beautiful Blue Jay and Other Tales of India. Little, 1967. 101 pages.
These brief stories, taken not from the Indian classics but from the oral folk tradition, are filled with wit and quiet wisdom.

Program 9

Peter and Veronica

by Marilyn Sachs

Reviews

"The further adventures...are not nearly so engaging as those in Veronica Ganz because the focus here is on Peter, who hasn't Veronica's vitality and anti-heroine appeal..."

Library Journal
April 15, 1969

"...Veronica's disillusionment and Peter's anger--brewing during a summer of separation--have been handled with a nice perception."

The Horn Book Magazine
June, 1969

Synopsis

Peter Wedemeyer finds that having the irrepressible Veronica Ganz for a friend can be almost as difficult as having her for an enemy. Big, shy, and clumsy, she is a natural target for ridicule. As if her own defects were not enough, she is cursed with a tag-along little brother who hiccups when he cannot have his own way. To complicate matters even further, Veronica is not Jewish, and Peter's mother fiercely disapproves of the time they spend together. However, despite the problems, Peter relishes his friendship with Veronica and is willing to follow her lead, admiring her roller-skating derring-do and her inventive imagination.

Eager to defend Veronica no matter what the risk, Peter often finds himself at odds with both his peers and his family. The real crisis occurs, however, when he insists upon inviting Veronica to his bar mitzvah. After weeks of argument, his mother finally gives in. To Peter's chagrin, Veronica does not attend the ceremony, and he angrily rejects her friendship. Only after a summer passes does Peter see that his eagerness to win his mother's approval of his friend had blinded him to Veronica's feelings. Coming together again, both Peter and Veronica find themselves changed; their renewed friendship is based on the knowledge that having a friend can sometimes hurt more than being alone.

Passages for Reading: Peter and Veronica go skating, pp. 13-20; Peter quarrels with his mother over Veronica, pp. 113-119.

Critique

Though the plot of the story stresses Peter's and Veronica's dealings with family prejudices, the theme of the story focuses upon the true meaning of friendship. As Peter and Veronica make the transition from childhood to adolescence, they learn the limits of the demands one friend can make upon the other. As in her other books, Sachs' characterization is, on the whole, accurate and realistic. However, her presentation of Peter's family is not entirely free of Jewish stereotyping, sometimes obtrusively so.

Few readers will have difficulty with the moderate vocabulary and basically coordinated sentence structure. Large print, frequent dialogue, and many full-page black and white ink drawings add to the book's accessibility.

Book

*Peter and Veronica by Marilyn Sachs. Illustrated by Louis Glanzman. Doubleday, 1969 and Dell (paperback). 174 pages.

Also Suggested

Burch, Robert. D. J.'s Worst Enemy. Viking, 1965. 142 pages.
D. J.'s words and actions do not always match his feelings, and he gets into trouble without even trying.

*Greene, Constance. A Girl Called Al. Viking, 1969 (hardbound and paperback). 127 pages.
Alexandra, known as Al, is fat, a non-conformist, and the best friend Patty ever had.

Richard, Adrienne. Wings. Little, 1974. 209 pages.
Pip lives in the 1920's and dreams of being an aviatrix. Her distant father disapproves of her unconventional friends and the free life she leads with her mother.

Shecter, Ben. Someplace Else. Harper, 1971. 167 pages.
The year of his bar mitzvah is a sad-happy time as Ben moves to a new neighborhood, finds Houdini the dog, and studies with a cranky rabbi.

*Spykman, E. C. Terrible, Horrible Edie. Harcourt, 1960 (hardbound and paperback). 224 pages.
The summer that her parents are away is a stormy one for strong-minded and rebellious Edie.

Program 10

The Devil's Storybook

by Natalie Babbitt

Reviews

"...(her) traditional themes abound in elegant twists, and she polishes even the straightest to a pleasing, most un-Angelic perfection."
Kirkus Reviews
July 1, 1974

"Neatly framed pen sketches of beefy peasants and roguish inmates of Hell add folktale flavor and provide further proof of this Devil's fallibility..."
School Library Journal
October, 1974

Synopsis

For centuries, the Devil has been a popular subject of folktales and stories as varied in their concepts of his character as in their opinions of his kingdom. In ten original stories, Natalie Babbitt uses many traditional ideas: her Devil is a fallen angel who cannot tolerate love or kindness, and he roams the world, sometimes in disguise, trying to tempt humans to evil and win their souls. His strategies, however, frequently fail, leaving him looking very foolish and all too human.

Among the best stories, "The Very Pretty Lady" ruins his daydreams by choosing true love rather than eternal beauty, "The Harps of Heaven" describes a bungled robbery, and "Ashes" presents the plight of a sinner who cannot escape the unwelcome companionship of a pig in Hell. Particularly enjoyable to children is "Perfection" which describes the comeuppance of an overly good child.

In her collection, Natalie Babbitt gives the Devil a rather earthy character, harried, overworked, and constantly foiled by circumstances beyond his control. Whatever his true nature, he proves here to be a colorful focus for some funny and provocative stories.

Passages for Reading: "Wishes," pp. 3-11; "Nuts," pp. 47-51.

Critique

This delightful collection of ten tales depicts the Devil in a variety of situations. Some, such as "Nuts" and "Harps of Heaven," are highly amusing, while others like "A Palindrome" and "Imp in the Basket" tend to be more thought provoking. Sentence patterns vary and vocabulary is fairly simple. The clever and amusing illustrations add to the charm and appeal of this selection.

Book

The Devil's Storybook. Written and illustrated by Natalie Babbitt. Farrar, Straus & Giroux, 1974. 101 pages.

Also Suggested

Belpre, Pura, reteller. Ote. Pantheon, 1969. Unpaged.
This perfectly nasty devil from Puerto Rico is nearsighted.

Chase, Richard. Grandfather Tales. Houghton, 1948. 239 pages
The devil appears in many of these unforgettable tales told in the vernacular of the Appalachian mountains.

Hunter, Mollie. Thomas and the Warlock. Funk and Wagnalls, 1967. 128 pages.
A good-hearted rascal organizes the villagers against the wicked wizard who has stolen his wife.

Manning-Sanders, Ruth. A Book of Devils and Demons. Dutton, 1970. 126 pages.
These twelve fiendish and funny tales concern devils and demons around the world.

Zemach, Harve, reteller. Duffy and the Devil. Illustrated by Margot Zemach. Farrar, 1973. Unpaged.
This Cornish version of Rumplestiltskin is illustrated with comic genius.

Program 11

Carrie's War

by Nina Bawden

Reviews

"The realities of chilblains and fried bread in a Welsh mining town and the mysteries of that remembered "dark green, silent place" in the valley overgrown by yew trees are fused into a story of hushed suspense and emotional complexity."

Kirkus Reviews
May, 1973

"By deft handling of the story-within-a-story, the author has produced a sophisticated blend of diverse elements without sacrificing the credibility of the young heroine..."

The Horn Book Magazine
June, 1973

Synopsis

Revisiting the village where she spent several years during World War II, Carrie, now a widow with children of her own, is haunted by memories. The time shifts to Carrie's childhood and the story of an experience she has been unable to forget unfolds.

Evacuated from London during the war, twelve-year-old Carrie and her ten-year-old brother Nick arrive in a small Welsh mining town. There they live with strict and stern Mr. Evans, a shopkeeper, and his sister, a sweet and easily frightened young woman whom the children call Auntie Lou. With the amazing flexibility of children, they do their best to adjust to the harsh routine of Mr. Evans' home. Although their initial visit begins inauspiciously with a terrifying experience in a dark woods, Carrie and Nick find a warm welcome in the home of Mr. Evans' elder bed-ridden sister, Mrs. Gotobed. Her housekeeper and nurse, Hepzibah, provides the affection the children need. Also living at Druid's Bottom are Mr. Johnny, a mentally-retarded cousin with a severe speech defect, and fourteen-year-old Albert Sandwich, a fellow London evacuee. Hepzibah feeds the children delicious feasts at tea-time and entertains them with stories, stimulating Carrie's imagination with an account of the small skull kept for generations by the family; according to the legend of the "screaming skull," the house's preservation depends upon the skull's remaining in the library. Although Albert scoffs at such superstitions, Carrie half believes the story.

The story reaches its crisis after Mrs. Gotobed's death. In an atmosphere of suspicion and vindictiveness, Mr. Evans decides to evict Hepzibah and Mr. Johnny from Druid's Bottom. At the same time, Auntie Lou amazes everyone but Carrie and Nick by eloping with an American soldier, and the children's mother finds a home for them with her in Glasgow. During their last visit to Druid's Bottom, Carrie impulsively throws the skull into the farm pond; enraged and confused by Mr. Evans' injustice, Carrie prefers seeing the house destroyed to seeing Mr. Evans living in it. As she peers from the train window the next morning, eager for a last glimpse of Druid's Bottom, she sees the house in flames.

Twenty years later, assuming that Hepzibah, Mr. Johnny, and Albert Sandwich died in the fire her act produced, Carrie finds it impossible to visit the ruins. It is her children who climb down the steep embankment, walk through the dark yew forest, and find the house partly destroyed but still occupied. Hepzibah and Mr. Johnny are there to greet Carrie's children as once they greeted Carrie. Although the book ends before Carrie arrives to discover the truth for herself, the reader is assured that she will receive as warm a welcome as if twenty years were but a day.

Passages for Reading: Mr. Evans, pp. 31-34; a visit to Druid's Bottom, pp. 47-51; the screaming skull, pp. 59-61; Druid's Bottom on fire, pp. 148-149.

Critique

Framed by the adult Carrie's return to Druid's Bottom with her own children, the flashback story moves forward with a quiet grace and dignity. The framing device initially establishes an evocative, nostalgic mood and finally provides for the happy yet uncontrived ending. Within the story, characters and relationships are developed with realistic complexity--Carrie emerges as an active, vibrant person still unsure of herself and her emotions. At Druid's Bottom, the strangeness of Hepzibah, Mr. Johnny, Albert Sandwich and Mrs. Gotobed becomes a part of their attractiveness. With reasons provided for his actions and attitudes, even the unappealing Mr. Evans wins our sympathy as he wins Carrie's. Subplots add another level of realistic complexity to the story. Frequent dialogue, moderate sentence length and vocabulary, however, minimize most difficulties that might be encountered by the average reader.

Book

Carrie's War by Nina Bawden. J. B. Lippincott, 1973. 159 pages.

Also Suggested

Fairfax-Lucy, Brian. The Children of the House. Lippincott, 1968. 190 pages.
The parents live in splendor, but behind the nursery door are three children

so forlorn and neglected that even the overworked servants pity them.

*Hunt, Irene. Across Five Aprils. Follett, 1964 and Grosset and Dunlap (paperback). 223 pages.
Growing up on a southern Illinois farm during the Civil War years, Jethro learns that war is harrowing and divisive but that family love can make an enduring bond.

Smith, Emma. No Way of Telling. Atheneum, 1972. 256 pages.
Violence and suspense intrude in the old stone Welsh cottage where Amy and her grandmother live.

Snyder, Zilpha Keatley. The Truth About Stone Hollow. Atheneum, 1974. 211 pages.
Stone Hollow is a haunted or mystic valley, and two children are drawn into its secrets.

*Weir, Rosemary. The Boy From Nowhere. Abelard, 1966 and Scholastic Book Services (paperback). 157 pages.
Set in London, a boy and his sister run into a mystery with a dash of danger while helping a displaced person.

Program 12

The Ghost of Thomas Kempe

by Penelope Lively

Reviews

"...a splendid ghost story...written with just the right combination of wit, sensitivity, and matter-of-factness."
The Horn Book Magazine
December, 1973

"Although the British vocabulary and spelling may seem strange at times to middle graders, they are sure to enjoy this exciting and involving tale of the supernatural."
School Library Journal
January, 1974

Synopsis

A broken bottle, hidden for centuries within the walls of seventeenth century East End Cottage, releases the restless spirit of an Elizabethan wizard, Thomas Kempe. By means of written messages, rushing winds, and broken dishes, this poltergeist displays his dislike of twentieth-century England and commands young James Harrison to "take care that thou serve me better." The elder Harrisons are unaware of the real cause of the blurred television, the hidden pipes, the garbled prescriptions and other tricks, blaming the mischief on their son.

Things take a more serious turn when Thomas moves out into the village with his pranks. James attempts to exorcise the spirit before Thomas causes more trouble for him, but is unsuccessful. Not until the ghost accuses an eccentric neighbor, Mrs. Verity, of witchcraft and attempts to burn down her house do both James and Thomas fully appreciate the spirit's distress. Disturbed by the incident, Thomas asks James to "Help me to go." With the help of a part-time exorcist, the poltergeist's grave is located and Thomas Kempe's final request is satisfied.

Passages for Reading: James meets the ghost, pp. 23-25; the teacher discovers Thomas Kempe's note, pp. 66-69; the attempted exorcism, pp. 133-137.

Critique

This British story builds nicely as Thomas Kempe makes his presence and his desire known to apprentice James. Though a spirit, Thomas Kempe displays strong feelings and emerges as a distinct character. Most of his sorcery proves to be entertaining and essentially harmless, but the fire he causes in Mrs. Verity's house makes the reader uncomfortably aware of his malevolent capabilities. Misunderstood by his parents and the victim of circumstance, James commands our sympathy; his eventual triumph gives a proper finish to the story.

Black and white drawings scattered infrequently throughout the story, simple sentence construction, frequent dialogue, and a moderate vocabulary keep this book within the range of the average reader.

Book

The Ghost of Thomas Kempe by Penelope Lively. Illustrated by Antony Maitland. Dutton, 1973. 186 pages.

Also Suggested

*Arthur, Ruth M. A Candle in Her Room. Atheneum, 1966 (hardbound and paperback). 212 pages.
Three generations of English women, bewitched by the evil doll, Dido, experi-

ence numerous misfortunes before its power is destroyed forever.

Bellairs, John. The House With a Clock in Its Walls. Dial, 1973. 179 pages.
Ten-year-old Lewis Barnavelt helps his warlock uncle find and destroy the "doomsday" clock hidden in the walls of the house.

Bulla, Clyde. Ghost of Windy Hill. Crowell, 1968. 84 pages.
In order to prove that Windy Hill is not haunted, the owner of the farm asks the Carvers to spend the summer there. No ghosts appear, but the children do meet some strange neighbors.

Grosser, Morton. The Snake Horn. Atheneum, 1973. 179 pages.
When the young hero blows the snake horn, a strange servant appears to "obey" his commands.

McKillip, Patricia. The House on Parchment Street. Atheneum, 1973. 190 pages.
A summer vacation with Uncle Harold and family becomes an extraordinary adventure when Carol and cousin Bruce discover a ghost, find a secret tunnel and solve a three-hundred-year-old mystery in the cellar of the house on Parchment Street.

Program 13

Me and the Terrible Two

by Ellen Conford

Reviews

"An enjoyable, believable story which children will appreciate for its humor as well as its handling of adolescent reactions and overreactions."
School Library Journal
October, 1974

"The book is appealingly full of school happenings, zippy repartee, and plenty of preadolescent witticisms."
The Horn Book Magazine
August, 1974

Synopsis

Dorrie feels deserted when her best friend and neighbor moves to Australia. She resents her new neighbors sight-unseen, and when she meets the twins, her worst fears seem confirmed. Haskell and Conrad, the "terrible two," have an endless repertoire of assumed roles, fake accents, and practical jokes, none of which Dorrie finds amusing. When school begins in the fall, Dorrie feels isolated without her best friend, and having one of the twins as a classmate makes matters worse. Despite her uneasiness, however, she finds herself drawn into new friendships. Being the chairman of a successful class Book Week project helps her to become better acquainted with one of the twins and to see that their pranks and teasing were not meant maliciously, and were partly a reaction to their divorced father's lack of interest in them.

Passages for Reading: Dorrie meets the twins, pp. 13-17; the quarrel over the guinea pig, pp. 33-40; the girls' slumber party, pp. 69-77.

Critique

This fast-moving, light and entertaining story seems accurately tuned to the preadolescent personality. The twins are funny and vulnerable characters; the reader admires and laughs at the wit and imagination of their pranks, and eventually understands why they need to call attention to themselves. Dorrie captures the essence of an intelligent preadolescent. Though involved with the typical interests and problems of her age, she recognizes some of their ridiculous or shallow aspects. She grows as she learns to deal with her classmates and as she comes to accept Haskell and Conrad. Her supportive family contrasts to the twins' busy, working mother and absent, uncaring father.

The story is told from Dorrie's point of view, and the change in her attitude, from active dislike to real friendship with "the terrible two," is subtly conveyed. This is not a "problem" novel, but one which explores the shifting and self-conscious emotions of preadolescence with humor and conviction. Though good and entertaining, both story and characterization lack depth. Marlene's moving to Australia affects Dorrie less than one might expect, and the ending is almost too neat. The twins collectively appear as a stereotype of the bright, young boy who is a nuisance, and they could easily be one character.

Moderate length, relatively simple sentence construction and vocabulary, and rapid movement of the plot will catch and hold the interest of the less able reader. As nice as the illustrations are, three of the eight inaccurately portray details in the text.

Book

Me and the Terrible Two by Ellen Conford. Illustrated by Charles Carroll. Little, Brown, 1974   117 pages.

Also Suggested

Clymer, Eleanor. We Lived in the Almont. Dutton, 1970. 102 pages.
The differences in families add spice to a friendship, and the uncertainties of city life bring it to a poignant end.

Conford, Ellen. Felicia the Critic. Little, 1973. 145 pages.
An imaginative girl learns that her talent for pointing out faults does not help to win friends and influence family.

*Konigsburg, E. L. Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth. Atheneum, 1967 (hardbound and paperback). 117 pages.
Elizabeth finds that making friends with Jennifer means becoming an apprentice witch.

Little, Jean. Look Through My Window. Harper, 1970. 258 pages.
The move into a huge old house with her wild cousins brings only-child Emily new insights and an unexpected friend.

*Robinson, Barbara. The Best Christmas Pageant Ever. Harper, 1972 and Avon (paperback). 80 pages.
The horrible Herdman kids, the terrors of the school, make the Christmas program something special.

Program 14

The Witch's Brat

by Rosemary Sutcliff

Reviews

"A slow, serene accounting of a life lived in twelfth-century England that gives glimpses into the various strata of feudal society...The writing is vivid and the characters alive."

The Horn Book Magazine
December, 1970

"The story has strong, taut structure and good characterization, but is most distinguished by the colorful and consistent picture of a historical period."

Bulletin of the Center for Children's Books
April, 1971

Synopsis

The story opens shortly after the death of Lovel's grandmother, the village witch skilled in the old arts of healing. Although the villagers depended upon the old woman to cure them and their animals, they feared and hated her, and Lovel as well, believing his malformed body to be a mark of evil. Her death leaves Lovel without protection and the villagers stone him, driving him into the forest. Barely surviving the ordeal, Lovel is admitted to a monastery where he lives and works as a servant. One night Rahere, the King's Jongleur, seeks shelter at the monastery and meets Lovel. Impressed by the boy's inner quality, he hints that he may send for him in the future.

The days pass in a dreary round of work, but Lovel's knowledge of herbs eventually leads to his being allowed to help tend the physic garden and prepare medicines from the plants. After curing the stable dog's lame leg, Lovel begins to care for the patients in the infirmary. The monks eventually invite him to enter the order. Lovel no sooner finds security than he is asked to leave it; Rahere returns and asks Lovel to join him and the Austin Canons in nursing the sick poor in a new hospital near London Though anxious to go, Lovel refuses to leave the dying Brother Anselm, his first and most faithful supporter. After brother Anselm's death, Lovel joins Rahere and meets Nick Redpoll, a lame boy who was injured while working as a builder.

Reminded sharply of his own past, Lovel struggles to heal the boy's knee so that Nick can return to his beloved profession. In giving health to Nick, Lovel gives health to himself as well, for his selfless joy in seeing Nick's recovery finally frees him from the painful memories of his past. He knows now that he is the healer he was meant to be.

Passages for Reading: villagers drive Lovel away, pp. 7-11; the meeting with Rahere, pp. 36-43; Lovel's first patient, pp. 51-57.

Critique

This story moves slowly and deliberately toward Lovel's acceptance of himself, not as a maker or breaker but as a mender of men. While the medieval Norman setting slows the pace, it accentuates that the characters of this novel move on God's time, not man's. Lovel's change from the bitter, illiterate, crippled boy in the village to the gentle knowledgeable, healing friar of the hospital occurs gradually and as a result of not one, but many influences.

Relatively infrequent dialogue and rather lengthy coordinated sentences increase the difficulty of this book. In addition, while the context eventually does clarify the meaning, the frequency of fairly unusual words, such as "jongleur" may cause problems for the average reader. The black and white ink drawings nicely capture a sense of the period.

Book

The Witch's Brat by Rosemary Sutcliff. Illustrated by Richard Lebenson. Walck Inc., 1970. 143 pages.

Also Suggested

De Angeli, Marguerite. The Door in the Wall. Doubleday, 1949. 121 pages.
The young crippled son of noble parents worries about becoming a knight. However, he proves his great courage when the castle is under siege.

Garfield, Brian. Follow My Leader. Viking Press, 1957. 191 pages.
Blinded in a freak accident, Jimmy learns to live a normal life, aided by his own determination and his guide dog, Leader.

Southall, Ivan. Let the Balloon Go. St. Martin's Press, 1968. 142 pages.
In a defiant act, a spastic boy climbs a tall tree, impressing on his over-protective parents and the community his desperate need to be treated as any other boy.

Walsh, Jill Paton. Toolmaker. Seabury Press, 1973. 45 pages.
A young man in prehistoric times becomes the toolmaker for his tribe, and finds that this special skill is the key to his survival.

Program 15

The Upstairs Room

by Johanna Reiss

Reviews

"The writing captures the ingenuousness and directness of a young girl...The characterization is excellent...the dialogue is excellent, the story gravid with dramatic suspense."

Bulletin of the Center for Children's Books
November, 1972

"Mrs. Reiss, now an American, recalls it all with pain and humor and evident love ...and tells it with affecting precision and control."

Kirkus Reviews
August 15, 1972

Synopsis

Through the person of Annie de Leeuw, Johanna Reiss recreates her experiences as a Jewish child in Holland during World War II. When the Nazis march into the small Dutch town of Winterswijk and begin putting Hitler's "Jewish plan" into effect, Annie's family finds its activities increasingly restricted. Eventually Annie and her sister, Sini, have to leave their family and go into hiding to escape capture. For two years the girls are restricted to one room in the Oostervelds' farmhouse, unable to go outside for fear of discovery and imprisonment.

With a keen eye for detail and a sharp memory of a child's feelings, Johanna Reiss deftly chronicles life in the upstairs room, realistically portraying the "endless boredom," the long hours spent in bed, the longing for exercise and fresh air, the sisters' little quarrels, the undemanding generosity of their benefactors, and their hairbreadth escape when German soldiers are quartered directly beneath them. The story ends with Annie and Sini happy to rejoin their father and older sister in Winterswijk, yet sad to leave the warmth of the Oosterveld household.

Passages for Reading: Jews and the political situation in 1938, pp. 1-6; into hiding at the Hannicks, pp. 44-46; introduction to the Oostervelds, pp. 60-64; in the secret hiding place, pp. 100-104; almost discovered, pp. 148-150.

Critique

By focusing upon the immediate effects of the war upon Annie's life and the lives of those close to her, Johanna Reiss brings a sobering, even horrifying, experience to a human level on which ordinary people individually and collectively deal with hardship, deprivation, and the constant threat of violence and death. Similar in many ways to the Anne Frank story, this novel, however, concludes on a more hopeful note as the family begins to rebuild their lives. A postscript brings the story into the present and underscores the author's feelings and her purpose for writing the book. Planning to make a record of her wartime experiences for her children, Mrs. Reiss explains: "I didn't think it would take more than a week... Not until I started writing did I find out how much I remembered, things I had never talked about with anyone because they were too painful."

Short, simple sentences, frequent dialogue, and an easily understandable vocabulary suggest this book for all readers.

Book

*The Upstairs Room by Johanna Reiss. Crowell, 1972 and Bantam (paperback). 196 pages.

Also Suggested

*Frank, Anne. Anne Frank: The Diary of a Young Girl. Doubleday, 1967 and Washington Square Press and Pocket Books (paperback editions). 308 pages. The poignant diary chronicles a young Jewish girl's emergence into womanhood while hiding from the Nazis.

Hautzig, Esther. The Endless Steppe: Growing Up in Siberia. Crowell, 1968. 243 pages.
Because the Rudomin family was termed "enemies of the state," the Russians sent them to Siberia as slave laborers. Life there meant a continuous struggle for food, clothing and fuel.

*Kerr, Judith. When Hitler Stole Pink Rabbit. Coward, 1972 and Dell (paperback). 191 pages.
The story presents the experiences of one Jewish family as refugees in Switzerland, France and England.

Moskin, Marietta. I Am Rosemarie. Day, 1972. 190 pages.
Rosemarie Brenner survives five years in a concentration camp through a combination of chance, luck, coincidence and a strong desire to live.

*Richter, Hans Peter. Friedrich. Holt, 1970 and Dell (paperback). 149 pages.
A young German boy chronicles the life of his friend, Friedrich, a Jewish boy who faces harsh discrimination during Hitler's rule.

Sachs, Marilyn. A Pocket Full of Seeds. Doubleday, 1973. 137 pages.
In five years, Nicole grows up from a smug little girl of eight to a courageous, resourceful teenager who lives with the possibility she may never see her family again.

Program 16

The Unmaking of Rabbit

by Constance Greene

Reviews

"...Constance Greene's brisk, unsentimental telling is studded with the sharp spontaneous observations that brought A Girl Called Al and Leo the Lioness to life."

Kirkus Reviews
November 1, 1972

"...told with deft ease, the problems and solutions are realistic, and the characters are distinctive."

Bulletin of the Center for Children's Books
May, 1973

Synopsis

Paul's problems are more complex than those of most eleven-year-olds. At school, where he has no friends, the other children call him Rabbit because of his nervous blink and stutter. His family situation is unique and troublesome. Deserted at age two by his father and left by his mother to be reared by his "Gran," Paul doubts his self-worth and unrealistically hopes for an instant solution in going to live with his mother.

In one terrible weekend, two incidents force Paul to become self-reliant and to confront the reality of his relationship with his mother. On Saturday, he must choose between a day of fun with Gordon, a neighbor's visiting grandson, or taking the bait of friendship offered by the neighborhood gang in exchange for participating in a burglary. Though opting for the latter, he suddenly realizes that he is better off without friends such as these and devises a plan for a last-minute escape from the situation. Sunday proves to be even worse. Paul goes into the city for a long-anticipated day with his mother and her new husband, only to experience a gradual and painful disillusionment. Somehow he finds the courage to end the awkward visit himself.

The visit changes his outlook on his life with "Gran;" he recognizes that she genuinely cares about him and loves him, and more importantly, realizes that he feels the same way about her. A composition assignment in school that week brings about a change in the other boys' attitude toward Paul.

Passages for Reading: Paul's family and school, pp. 18-23; an invitation to join the gang, pp. 56-59; with the gang on Saturday, pp. 93-99.

Critique

Although he is blind in the analysis of himself and his mother, Paul is otherwise a perceptive judge of character, and the story is lightened by his wryly humorous, anecdotal narrative. Among Paul's close associates, Gran is a remarkably understanding woman able to accept his opinions and genuinely concerned with his welfare. Additional adult support comes from Mr. Barker, a local storekeeper, who respects and accepts Paul without patronizing him. On his own level, Gordon accepts him as a friend, a new experience for Paul. While Paul confronts typical adolescent concerns, the resolution of his problems convincingly demonstrates Paul's growing maturity.

Large print and relatively simple vocabulary and sentence construction make this selection easily accessible to the less able reader. While occasionally dating the book, the appropriate use of slang tends to make the contemporary setting realistic.

Book

*The Unmaking of Rabbit by Constance Greene. Viking, 1972 and Dell (paperback). 125 pages.

Also Suggested

Burch, Robert. Queenie Peavy. Viking, 1966. 159 pages.
Queenie Peavy can face the consequences of her mischief, but she does not want to face the truth about her father.

*Cleaver, Vera and Bill. Ellen Grae. Lippincott, 1967 and Dell (paperback). 89 pages.
Tall tales roll off Ellen Grae's tongue but the strangest tale she knows threatens a friend and challenges Ellen's integrity.

*Fitzhugh, Louise. Harriet the Spy. Harper, 1964 and Dell (paperback). 298 pages.
It's one thing to spy on everyone and keep your comments in a notebook. It's another when your classmates find that notebook.

*Kingman, Lee. The Year of the Raccoon. Houghton, 1966 and Dell (paperback). 246 pages.
Being the middle son in a brilliant family is hard on the ego, but Joey's hard work with a pet raccoon helps him realize his self-worth.

Stolz, Mary. Land's End. Harper, 1973. 208 pages.
Joshua Redmond is a twelve-year-old non-stop talker, getting to know himself.

The backdrop of the chaotic Arthur family puts his own home life in clearer perspective.

Program 17

Arabel's Raven

by Joan Aiken

Reviews

"Throughout the book, the nonsense rolls on with undiminished hilarity."
The Horn Book Magazine
June, 1974

"...weakened by overextension: despite the flair with which Joan Aiken handles caricature and word play, there is so much of both here as to slow the action... The characterization is broadly comic, the dialogue pithy and colloquial, but both seem overdone."
Bulletin of the Center for Children's Books
September, 1974

Synopsis

Told in three separate episodes, the story of Arabel's raven begins late at night when Arabel's father sees two motorcyclists strike a large, dark object in the road and leave it for dead. Because his horoscope predicted he would save a life before the day was over, Mr. Jones approaches the creature, finds it to be a large, unconscious raven, and takes it home. Accidentally shutting the bird in the refrigerator, Mr. Jones goes to bed and departs for work in the morning, leaving the raven to be discovered by his horrified wife and delighted daughter. Fully recuperated, the raven has eaten everything in the refrigerator and can barely wait to begin munching the mortar from the fireplace, devouring the stairs one by one, and shoving plastic flowers under the rug to eat later. Naming him Mortimer on the spot, Arabel insists that the Jones family keep the monstrously ingratiating bird despite his ravenous appetite. Thus begin the Jones family's adventures with a bird who eats everything from records to escalators, enjoys being pulled about town in a small red wagon, and answers every phone call by croaking "nevermore" into the receiver and hanging up. In the course of the book, Mortimer quite accidentally solves an epidemic of robberies, saves Arabel's life when she is hospitalized with a dangerous flu, and creates a scene of mad confusion when he discovers vending machines. As the book ends, we leave Mortimer peacefully sleeping in his bread box and wonder what he will do next.

Passages for Reading: a raven is found in the fridge, pp. 6-10; Mortimer up the chimney, pp. 60-66; Mortimer and the slot machine, pp. 95-100.

Critique

In the best tradition of English humor, Joan Aiken depends upon exaggerated characterization and improbable events to create a thoroughly funny story. One outrageous event follows another, defying the limitations of reality but presented so matter-of-factly that we find ourselves believing that a raven might really snip triangular bits from every record in the music shop or develop a taste for stairs, escalators, and elevator cables.

Though somewhat British, the vocabulary is simple, the sentence structure is moderate, dialogue is frequent, and the print is large. As a further attraction, Quentin Blake's frequent black and white drawings have a cartoon-like quality which complements the story's frenzied activity and suggests visualizing the story as an animated film.

Book

Arabel's Raven by Joan Aiken. Illustrated by Quentin Blake. Doubleday, 1974. 118 pages.

Also Suggested

Aiken, Joan. Armitage, Armitage, Fly Away Home. Doubleday, 1968. 214 pages.
Here is a collection of funny fantastic stories for those who like Arabel's Raven.

Alexander, Lloyd. The Cat Who Wished to Be a Man. Dutton, 1973. 107 pages.
The cat gets his wish but finds it difficult not to act like a cat.

*Fleischman, Sid. By the Great Horn Spoon. Little, 1963 and Avon (paperback). 193 pages.
Jack Flagg, orphan, and Aunt Arabella's very British butler, Praiseworthy, stow aboard a ship bound for California in 1849, and Praiseworthy proves himself worthy of his name.

Heide, Florence Parry. The Shrinking of Treehorn. Illustrated by Edward Gorey. Holiday, 1971. Unpaged.
Treehorn is shrinking, but he can make no one see his problem.

*Lindgren, Astrid. Pippi Longstockings. Viking, 1950 (hardbound and paperback). 158 pages.
A little girl does all the wonderful things usually forbidden by parents, teachers and rules.

Program 18

Fast Sam, Cool Clyde, and Stuff

by Walter Dean Myers

Review

"...warm, smoothly written...Walter Dean Myers has a gentle and humorous touch, especially with dialogue."
The New York Times Book Review
May, 1975

Synopsis

Francis moved to 116th Street when he was twelve and a half; five years later, he reminisces about the events that occured during his first year in the neighborhood. After meeting Fast Sam, Cool Clyde, Gloria, Kitty, and the other young people who are to be his friends, he acquires the nickname Stuff for bragging about his nonexistent dunk ball. This new name establishes him as a member of the gang, and it is the ups and downs of life faced by Stuff and his friends during that first year that make up the book's many episodes.

Some incidents like Clyde and Sam's almost winning the dance contest, are entertaining and humorous. Others, like the death of Clyde's father and the desertion by Gloria's father, are sad yet serve to stress the group's caring for each other. The various minor brushes with the police, school problems, questions about sex, and an attempt to help a street brother with a drug problem round out the first year.

To better share their feelings for each other, the group forms a club known as the Good People, and they meet in each other's homes to discuss their problems. Eventually, of course, each goes his own way, but Stuff is left with vivid recollections of a memorable year and most important of all, a real sense of the need people have to be close to other people.

Passages for Reading: reaction to Clyde's father's death, pp. 30-34; dressing Clyde for the dance, pp. 49-51; cleaning the bathroom, pp. 70-73; discussion about sex, pp. 127-132; Chalky and Sam playing one on one, pp. 133-136.

Critique

Through an assemblage of well-portrayed characters, Walter Dean Myers deals deftly and fairly with the stresses adolescents encounter growing up. The inner city background colors the experiences shared by the Good People, as they deal with some universal problems concerning families, friendships, drugs, sex and death. The use of Stuff's diary-like reminiscences permits this variety of experiences to be shared while still focusing specifically on Stuff's growing maturity as he learns the value of caring for other people.

The author attempts to deal honestly with the problems posed by an inner city environment. The problems dealt with may be serious, but they are temporary. All turns out well for the Good People, a fact sensed throughout the book. Some touches of pathos appear, such as Carnation Charley's drug-related death, indirectly involving the Good People in that they better understand the need for community.

The fast paced, episodic format of this first person narrative, coupled with large print and relatively simple vocabulary and sentence construction, makes this story accessible to the average sixth-grade reader.

Book

Fast Sam, Cool Clyde, and Stuff by Walter Dean Myers. Viking Press, 1975. 190 pages.

Also Suggested

Bethancourt, T. Ernesto. New York City Too Far From Tampa Blues. Holiday House, 1975. 190 pages.
Tom arrives in New York City with his guitar to deal with big city problems and eventually break into the recording industry.

Greene, Bette. Philip Hall likes me, I reckon maybe. Dial 1974. 135 pages.
Beth and Philip learn the value of friendship as theirs is tested.

Hamilton, Virginia. M.C. Higgins, the Great. Macmillan, 1974. 278 pages.
M.C. tries desperately to get his family to move from Sarah's Mountain and avoid disaster.

Hunter, Kristin. Guests in the Promised Land. Charles Scribner's Sons, 1973. 133 pages.
This collection of short stories deals with the problems of growing up black in the inner city.

Merrill, Jean. The Toothpaste Millionaire. Houghton, 1972. 89 pages.
The unusual friendship of Rufus Mayflower and Kate MacKinstrey helps launch a million dollar enterprise.

Program 19

The Headless Cupid

by Zilpha Keatley Snyder

Reviews

"...the writing is relaxed and literate, and the characterizations of the five children--and of the parents as well--are excellent."
The Horn Book Magazine
October, 1971

"This is believable fiction--with a touch of fantasy--supported throughout by solid, three-dimensional characterizations."
Library Journal
September, 1971

Synopsis

Told from the viewpoint of eleven-year-old David Stanley, The Headless Cupid describes the events following the arrival of his new stepsister Amanda. Although the Stanley children have grown to like Molly, their widowed father's second wife, her twelve-year-old daughter proves difficult to accept. From the moment Amanda appears, her deliberately bizarre behavior both fascinates and repels the children. Attired in an unusual manner, she coldly commands the children's attention as she waits for them to help her carry her belongings to her room. Most important are her boxes of books dealing with the occult and three covered cages containing a horned toad, a snake, and her familiar, a malevolent crow named Rolor. With obvious contempt, she complains that she is a priestess of the occult, a subject she expects the children to know little about.

To further her own ends, Amanda accepts the children as her neophytes and uses them to undermine her mother's marriage, cleverly contriving a series of ordeals designed to disturb family peace and to upset Molly. Unaware of Amanda's purposes, the four-year-old twins Esther and Blair, six-year-old Janie, and David attack their ordeals with an undignified zest that disgusts their mentor. The children accidentally learn from a repairman that a poltergeist once haunted their house and is rumored to have taken the head of a wooden cupid decorating the stair case. Within a day of their discovery, rocks begin flying about the house, pictures and plants crash to the floor during the night, and Molly grows increasingly upset. David suspects Amanda and feels sickened by her willful destruction and her hateful attitude toward Molly. However, one night when the children are alone in the house, the missing cupid's head comes crashing down the stairs. Amanda's genuine terror shatters her composure, and for the first time she seeks comfort, protection and love from others, especially Molly.

David receives what seems a perfectly logical explanation of the crash from Blair, whose very real powers of extrasensory perception have been completely ignored by Amanda. Vaguely disappointed in the failure of the occult to manifest itself, David almost misses Blair's last words which hint of powers beyond Amanda's bookish and secondhand concepts of the occult.

Passages for Reading: Amanda arrives, pp. 10-13; the not-touching-metal ordeal, pp. 72-78; the not-stepping-on-the-wooden-floor ordeal, p. 95; the seance, pp. 145-147.

Critique

This well-paced story focuses on Amanda's attempts to cope with her parents' divorce and her mother's subsequent remarriage. An unusual and ingenious child, she expresses her rebellious feelings in her play at the occult, creating situations which are sometimes humorous, sometimes suspenseful, and always thought provoking. Snyder's decision to present Amanda through David's eyes enables us to see the fascination she inspires in the Stanley children and to realize, without being told, that Amanda is a very difficult child, a problem to her unassertive mother and a disruptive presence in what has previously been a harmonious family. Despite David's sympathetic attitude, we see Amanda's hostility and confusion long before David himself does.

Both characterization and motivation are handled with skill and care; setting and atmosphere are carefully established; and dialogue is fluid and natural. Long sentences of varied structure prove easy to follow and are balanced by a moderately difficult vocabulary. The ghostly quality of Alton Raible's illustrations captures the essence of Amanda's mock-serious occult activities.

Book

The Headless Cupid by Zilpha Keatley Snyder. Illustrated by Alton Raible.
Atheneum, 1971. 203 pages.

Also Suggested

Bawden, Nina. Runaway Summer. Lippincott, 1969. 185 pages.
The only child of quarreling parents, Mary is sent to stay with her grandfather and her old aunt; hostile and resentful, she becomes involved with a large family and a small boy from Kenya. When the boy is threatened with deportation, Mary and her new friends hide him on a deserted island.

*Cameron, Eleanor. A Room Made of Windows. Little, Brown, 1971 and Dell (paperback). 271 pages.
A young girl who wants to be a writer rebels against her mother's plans to remarry.

Clark, Mavis. The Min-Min. Macmillan, 1969. 216 pages.
In the Australian Outback, two rebellious children run away from home and, after living with another family, return home; what role does the min-min, a sort of will-o-the-wisp, play in their adventures?

Cooper, Susan. Over Sea, Under Stone. Harcourt, 1965. 252 pages.
While Simon, Barney, and Jane are visiting in Cornwall, they find a map that leads to an ancient treasure and danger.

Snyder, Zilpha Keatley. The Witches of Worm. Atheneum, 1972. 183 pages.
Neglected by her divorced mother and without friends, Jessica finds a strange kitten, names him Worm, and begins to believe that he is a witch's cat, capable of influencing her behavior for the worse. Is the voice she hears Worm's or her own?

Program 20

Akavak, an Eskimo Journey

and

Tikta' Liktak

by James Houston

Reviews

Akavak: "...economically written, with the sharp realism of an actual, stark adventure."

The Horn Book Magazine
December, 1965

"The illustrations, strong and stark in black and white, enhance the mood of solitude and isolation..."

Bulletin of the Center for Children's Books
April, 1969

Tikta' Liktak: "In harmony with the elements, often controlled by them, the characters do not lose their sense of personal destiny."

The Horn Book Magazine
December, 1965

"The style has rugged simplicity and a cadence that are eminently suitable for the setting and theme."

Bulletin of the Center for Children's Books
December, 1966

Synopses

Akavak

Knowing there will be no help along the way, fourteen-year-old Akavak agrees to accompany his dying grandfather on a dangerous journey to the faraway land of Kokjuak; there the old man hopes to see his brother once more. Trusting in his grandfather's wisdom and courage, Akavak sets out with a team of strong dogs pulling his sled, but finds himself in trouble when thin ice prevents them from crossing the fjord. Despite his father's warning, Akavak and his grandfather are forced to enter the mountains. Here they struggle fiercely to survive, pitting their wit and courage against cold, hunger, and perilous ascents. Finally Akavak stumbles into the village where his uncle lives and identifies himself. When his uncle approaches the blanket-bundled figure on the sled, he makes a terrible discovery: the old man is dead. Filled with disbelief, sorrow, and loneliness, Akavak turns his eyes from his grandfather's lifeless form to the mountains and realizes that he has come to terms with the elements of the natural world; the wisdom of his grandfather is now his legacy. In the course of his terrible journey Akavak has become a man.

Tikta' Liktak

In this retold Eskimo legend James Houston's economy of life in illustration is matched by an equal economy of language in storytelling. In a mere sixty-three pages the reader is taken through an epic tale of survival.

Tikta' Liktak is cast adrift when the ice on which he is hunting breaks away from the coast. On his small island of ice the young Eskimo is carried out into the ocean. There follow a series of survival struggles in which Tikta' Liktak manages to find food and build shelter until his floating island brings him near a true rock island, Sakkiak. Running gingerly over bits of floating ice surrounding Sakkiak, the boy once again finds dry land--but a land that is harsh and severe. Here he fashions a coffin out of five flat rocks and lies down to die. But death will not come and he is forced to resume his struggle to survive.

He is soon joined by a seal, then another and another. Tikta' Liktak has food and the makings of weapons and tools from the flesh and bones of the seals. With inflated sealskins he also has a raft and can start for home when summer arrives and melts the sea ice. His final dilemma is a touching and memorable one--how to reappear to his family without frightening them. If they regard him as a spirit, they will flee in fear. Tikta' Liktak's homecoming is described with some of Houston's most affective and beautiful writing.

Passages for Reading: Akavak - the journey begins, pp. 9-12; killing the musk-ox, pp. 51-53 and 57-62. Tikta' Liktak - hunting seabirds, pp. 13-15; confronting the white bear, pp. 34-36.

Critiques

Akavak

There is an epic quality about this stark, brief story; the isolation of the old man and the boy, their constant battle with the elements, and their relationship with one another suggest a way of life very different from our own. However, as in all epics, the events of the story suggest universal human experiences, for all of life is a journey full of triumphs and defeats. There is an end to Akavak and his grandfather's journey, just as there is an end to each life. But death is not the true end, for, seeing signs of spring near his grandfather's lifeless form, Akavak realizes that a new cycle in nature and in his own life is beginning. The bond with his grandfather transcends death and Akavak dreams "he took his grandfather's hand and together they soared upward, upward and across the ancient mountains, over the whiteness of the glacier and out among the stars."

Appearing frequently throughout the book, large black and white pencil drawings complement the simple sentence structure and vocabulary. The inclusion of Eskimo words, followed immediately by their translation, adds authenticity to the setting and the characters.

Tikta' Liktak

A current of underlying respect for the Eskimo's superstitions and beliefs moves this story beyond the scope of a simple tale of survival in the Arctic cold. The story stresses both the Eskimo's dependence upon the spirits and the necessity of his individual strength. Tikta' Liktak sees the renewal of his desire to live and the provision of a means to live (the seal which breaks his starvation) as intervention by the spirits. Despite this crucial reliance on the spirits, survival would remain impossible if Tikta' Liktak lacked courage, ingenuity or the ability to adapt nature to his own purposes. The return to his family powerfully and touchingly further demonstrates the strength of the Eskimo belief in spirits as Tikta' Liktak gradually reintroduces himself to his family through sight, then voice, then touch so they will not run from him in fear. Frequent black and white pencil illustrations, easy vocabulary and short, moderate sentence structure balances a simple format.

Books

Akavak, an Eskimo Journey. Written and illustrated by James Houston. Harcourt, Brace & World, 1968. 79 pages.

Tikta' Liktak. Written and illustrated by James Houston. Harcourt, Brace & World, 1965. 63 pages.

Also Suggested

Houston, James. The White Archer. Harcourt, 1967. 95 pages.
Determined to revenge the death of his parents and kidnapping of his sister, young Eskimo Kunjo journeys to a far-off island to learn from old Ittok and his wife how to become a great archer. He learns this and more from the love and wisdom of the old ones.

*Jones, Weyman. Edge of Two Worlds. Dial, 1968 and Dell (paperback). 143 pages.
The only survivor of a Commanche raid, Calvin tries to find his way East across the western prairie. He meets, instead, the Cherokee Indian Sequoyah, who is searching for the origins of his people. As they survive the land together, Calvin learns more than he expected to.

Miles, Miska. Annie and the Old One. Little, 1971. 44 pages.
In her Navaho world, young Annie can neither hold back time nor the weaving of a new rug as she realizes that her beloved grandmother and even she are part of the earth and will someday return to the earth.

*Schaeffer, Jack. Old Ramon. Houghton, 1960 (hardbound and paperback). 102 pages.
A young boy learns from an elderly shepherd, Old Ramon, and not from a book, about nature, animals, fear, death, responsibility, and friendship.

*Sperry, Armstrong. Call It Courage. Macmillan, 1959 (hardbound and paperback). 95 pages.
A Polynesian legend, the story traces the growth of young Mafatu's courage as he conquers his fear of the sea that once took his mother's life. He survives not only the sea but living alone on an island as well.

*Taylor, Theodore. The Cay. Doubleday, 1969 and Avon (paperback). 137 pages.
Young Philip, blinded when the freighter in which he and his mother were travelling was torpedoed by the Germans, becomes dependent upon an old West Indian, Timothy. As they struggle to survive against the elements on a small Caribbean island, they bridge the gap of two races and of youth and old age.

Program 21

Operation Peeg

by Jonathan Gathorne-Hardy

Reviews

"Mystery, pluck, and good-natured suspense work out the neat plot and save the lives of the five unlikely heroes."

School Library Journal
October, 1974

"...the wildly funny and suspenseful action makes for a welcome piece of escape reading."

The Horn Book Magazine
April, 1975

Synopsis

While her parents are in America, young Jane Charrington attends school on Peeg Island and hates every moment of it. The small island is connected to the Scottish mainland by a causeway, and it is over that causeway that the entire school body goes one stormy morning to see the annual Highland games. All but Jane that is--she has been denied the privilege of standing in the rain and watching kilted men throwing the Tabor. To Jane's surprise, her friend Jemima Garing sneaks back to keep her company, and her old housekeeper, Mrs. Deal, drops by for a visit. As the storm rages, the three are terrified by a violent explosion. As they later learn, a misfired rocket has severed the causeway, and the island, formed largely of light pumice, is afloat.

Drifting southward they watch the island gradually change from a mist-enshrouded, heather-covered bit of land into a barren, rapidly dying pile of rocks. Without water and badly dehydrated, the three are saved by two British soldiers who have been living in tunnels under the island since World War II and working on a top-secret project long since forgotten by the rest of the world.

All is peaceful until the nefarious Captain Tulip comes cruising by in his nuclear submarine and discovers the floating island and its occupants. Learning that Peeg was at one time Winston Churchill's ultimate weapon and is loaded with hundreds of tons of dynamite, Tulip decides to use it for his own destructive purposes. By combining their various talents, however, the five friends thwart Tulip's plans and manage to return safely to London, the captors of a villain straight from the pages of a James Bond novel.

Passages for Reading: Project Peeg, pp. 55-58; the Mess, pp. 71-76; Capt. Tulip and PILUT, pp. 152-157.

Critique

Jonathan Gathorne-Hardy cleverly and humorously creates a suspenseful tale from a series of fantastic improbabilities. Although his characters tend to be rather flat, his heroine, Jane, is a thoroughly refreshing, strong and resolute little girl without a trace of female stereotyping. Reference to Winston Churchill and James Bond and an abundance of technical details help the reader accept the improbable events.

Sentence construction and vocabulary are moderate. The episodic action moves the story along rapidly, making it a good selection to read aloud to a class. Glo Coalson contributes cartoon-like black and white pen drawings, well-suited to the book's comic tone.

Book

Operation Peeg by Jonathan Gathorne-Hardy. Illustrated by Glo Coalson. J. B. Lippincott, 1972. 192 pages.

Also Suggested

Crayder, Dorothy. She, the Adventuress. Atheneum, 1973. 188 pages.
On a trip abroad, Maggie daydreams of an adventure, but it soon turns into the real thing.

Cresswell, Helen. The Bongleweed. Macmillan, 1973. 138 pages.
A mysterious plant confounds a little English village with its flamboyant growth.

*DuBois, Richard Pene. Twenty-one Balloons. Viking, 1947 and Dell (paperback). 179 pages.
A fantastic flight in a gigantic balloon to the Island of Krakatoa, an explosion and escape are still fun to read about in this tried and true Newbery Medal Winner.

Garfield, Leon. The Strange Affair of Adelaide Harris. Illustrated by Fritz Wegner. Pantheon Books, 1971. 223 pages.
For experimental purposes, young Harris leaves his infant sister Adelaide on a hillside. To his dismay, a young couple "rescues" the apparently abandoned baby. How can Harris regain Adelaide without admitting his guilt?

Program 22

A Darkness of Giants

by J. Allan Bosworth

Reviews

"...the latter part of the book offers some excellent descriptions...However, the characters never develop personalities..."
School Library Journal
September 15, 1972

"...the three friends' survival problems during the sixteen-day trek offer a certain measure of vicarious adventure."
Kirkus Reviews
June 15, 1972

Synopsis

Determined to become a professional photographer, Greg Anders applies for a job on the Six Rivers Sentinel. Failing in that project, he persuades the editor to back him and two friends in their attempt to find and photograph Sasquatch, or Big Foot, the legendary creature reputed to inhabit the forests of the Northwest. Properly equipped, Greg, Beebe, and Bill, a Modoc Indian, are soon swallowed up in the forest's immensity and darkness. Here they encounter a crazed recluse who holds them at gunpoint, escape from him only to stumble into a canyon full of rattlesnakes, and survive that only to be attacked at night by a huge shadowy creature. Just before receiving a powerful blow on the head, Greg snaps a picture of the creature. Their camp destroyed, their food lost as they attempt to ford a flood-swollen river, facing starvation and death, the boys devise a courageous rescue plan. Safely home, Greg develops his film and faces the fact that he has failed to photograph Sasquatch; the image on the film is too blurry to be identified. Despite his failure to achieve his objective, Greg has learned much about survival in the wilderness. The editor is sufficiently impressed with his pictures of daily camp routines to publish them and to offer to teach Greg what he knows of journalistic photography.

Passages for Reading: the campsite attack, pp. 73-77; the fight, pp. 98-101; the life and death decision, pp. 143-146.

Critique

Containing all the elements of an adventure story, A Darkness of Giants is rooted in reality: Bosworth describes the routines of wilderness camping, gives his boys a creditable objective, and skillfully describes his setting, evoking a sense of the grandeur and timelessness of the redwood forest. Somewhat disquieting in its silence, here all things are possible, even Sasquatch. As often occurs in an adventure story, the characters are basically static. Despite the great hardships and dangers they endure, they emerge from the forest relatively unchanged.

Large print, easy vocabulary, and simple sentence construction add to the book's general appeal.

Book

A Darkness of Giants by J. Allan Bosworth. Doubleday, 1972. 160 pages.

Also Suggested

*Burton, Hester. In Spite of All Terror. World, 1968 and Dell (paperback). 183 pages.
A brother and sister sail to Dunkirk during the great evacuation in World War II. Their mission is to bring home their countrymen.

Church, Richard. Five Boys in a Cave. John Day, 1951. 180 pages.
The cave's recesses hold moments of terror and excitement for five boys on an expedition.

Edmonds, Walter. Wolf Hunt. Little, Brown, 1970. 112 pages.
A young boy, hoping to prove his manhood, and an uncle with problems of his own, start out to stalk a stump-toed raider wolf.

Ellis, Mel. Fight of the White Wolf. Holt, 1970. 195 pages.
Having raised him from a cub, Rus Clagg tries to give freedom to Gray, the white wolf, object of a statewide hunt.

Morey, Walter. Canyon Winter. Dutton, 1972. 202 pages.
After an airplane crash Peter is stranded in a wilderness canyon. Finally rescued by an old man who lives alone with his wild animal pets, Peter learns the meaning of the wilderness.

Southall, Ivan. Ash Road. St. Martin's, 1966. 154 pages.
The boys' holiday lark ends in a horrifying brush fire that rages beyond man's control.

Program 23

The Spirit Is Willing

by Betty Baker

Reviews

"...details of period and locale are vivid, and the author has created a family and a community that are believable and enjoyable."

Bulletin of the Center for Children's Books
July-August, 1974

"There's little plot...and the constant references to male dominance grow strained; however, Carrie is a thoughtful and active adolescent whose dreams of foreign lands and adventure will ring true..."

School Library Journal
September, 1974

Synopsis

In a small Arizona mining town in the 1880's, fourteen-year-old Carrie Thatcher spends her days peeling potatoes, doing housework and watching her brothers do what they please. Across the street, Portia Dollingwood reads magazines, practices swooning and dreams of the day she will wear long skirts. Despite the differences, the girls develop a friendship. Left alone while their parents attend a meeting, Portia persuades Carrie to conduct a seance with her. Apparently successful, the girls decide that their other world contact is the spirit of an Indian mummy recently found in the desert, whom they name Chickalimmy. Because of Portia's tendency to overdramatize, Carrie remains a bit skeptical about the seance, but nonetheless convinces Portia to enter the Rough 'n' Ready Saloon where the mummy is displayed. Discovered in the saloon, Portia effectively feigns a swoon to avoid punishment, claiming that the spirit called her to enter against her will. Word spreads of the event and a public seance is arranged to establish scientifically the girls' ability to summon the spirit. When the spirit does make his presence known through the scientific equipment, Portia enters a trance and announces that one of the town's important mines will soon close. The festive attitude shifts quickly to concern as the town sees the end of its livelihood.

A series of events soon follow which bring Carrie to a better understanding of herself and her circumstances. First Portia, fully aware that her trances are faked, agrees to perform another seance without Carrie's consent; Carrie begins to feel that Portia is using her. Then her brother Buzzer reveals that he is in part responsible for the success of the first and the public seances; both were hoaxes. Finally, when Portia announces that she cannot participate in the next seance because it is unladylike, Carrie realizes the shallowness of their friendship. Though disappointed in both Portia and the seances, Carrie begins to assert herself and mold her own life.

Passages for Reading: the Indian mummy, pp. 22-26; Carrie and Portia go into the saloon, pp. 50-57.

Critique

An unstereotyped period story, told with insight and humor, The Spirit Is Willing contrasts sensible, down-to-earth Carrie Thatcher with fluttery, romantic Portia Dollingwood, effectively satirizing the nineteenth-century concept of femininity. Although Portia's theatrics move the plot, the story focuses upon Carrie's acceptance of herself and her discovery of her role, one which she creates for herself. For, despite her romantic daydreams, Carrie never loses sight of herself or her surroundings.

To enforce the realism of her theme, Betty Baker includes the homely details of daily experience: the horse droppings in the streets, the Apache raids, and Carrie's scuffles with her brothers. Frequent dialogue, simple vocabulary and sentence structure make this book readily accessible to most readers.

Book

The Spirit Is Willing by Betty Baker. Macmillan, 1974. 135 pages.

Also Suggested

Baker, Betty. Do Not Annoy the Indians. Macmillan, 1968. 173 pages.
A young boy in frontier Arizona tries to run the stagecoach relay station, put up with his sister's bossing and cooking, and deal with Indians who believe in dreams and make uncomfortable demands.

Beatty, Patricia. O the Red Rose Tree. Morrow, 1972. 222 pages.
In this lively story set in Washington state in the 1890's, four young girls fall into one escapade after another while searching for quilt patches for their elderly friend.

Constant, Alberta W. Those Miller Girls. Crowell, 1965. 303 pages.
Two young girls prove they can run their motherless home and join the glorious preparations for Chatauqua in a small Kansas town in 1909.

Sypher, Lucy Johnston. The Edge of Nowhere. Atheneum, 1972. 211 pages.
Self-sufficient Lucy survives a fire and a tornado, becomes snowbound, and makes new friends on the North Dakota frontier of 1916.

Program 24

Wild Jack

by John Christopher

Reviews

"...the author's ability to tell a rattling fine tale...keeps the reader transfixed through all the improbabilities."
The Horn Book Magazine
August, 1974

"The characters are not well developed and the dialogue is stiff and stilted but the story is swiftly paced and adventure fans will probably enjoy this simplistic world where there is little difficulty understanding where virtue and vice lie."
School Library Journal
October, 1974

Synopsis

Set in the twenty-third century, John Christopher's novel presents a world in which, as a result of numerous technological breakdowns and wars in the twenty-first century, mankind has divided into two groups. One of these, an advanced civilization formed by surviving technicians, rules the cities. Scattered over the world, powered by atomic energy and characterized by authoritarian governments and materialistic values, the fortressed cities wall off the wilderness surrounding them. In the Outlands lives the rest of mankind, for the most part reduced to near savagery from their struggle to survive without the assistance of technology. Only animosity exists between the two groups.

In a London very different from today's lives Clive Anderson, the pampered son of a powerful counselor, who gives his unquestioning loyalty to the state. However, during his father's absence, Clive is arrested on trumped up charges and, with no opportunity to contact anyone, is sent to a rehabilitation island. Here he makes friends with two rebellious boys and joins them in an escape. Having survived the voyage, the three boys drift ashore near Southampton and are captured by the Outlanders. To their dismay, they are delivered to Wild Jack, the infamous leader of a band of outlaws whose name has long been used to frighten city children. After passing a test of physical and mental courage, Clive and his friends are invited to join Wild Jack's followers, exiles from the rigid and artificial cities. Despite his admiration for Wild Jack and his growing disenchantment with the city, Clive decides to return to his family, still confident that his father will be able to clear his name. Not knowing whether or not his father has returned, Clive seeks refuge with his uncle in Southampton and makes a horrifying discovery: his uncle, responsible for Clive's false arrest, is plotting to undermine his father. Before he can escape, Clive is thrust once more into prison, only to be rescued by Wild Jack and given temporary refuge in the Outlands.

Passages for Reading: Clive and his servant, Bobby, pp. 3-4; the Outlands and London in the 23rd century, pp. 5-7; the party, pp. 10-16; adrift at sea and landfall, pp. 69-77.

Critique

Using the somewhat conventional dichotomy of the city and the country, John Christopher constructs a future civilization which contrasts corrupt sophistication and material comfort with freedom and simplicity. Wild Jack becomes a representative of men who once embraced the city, but rejected it to live outside the law, preferring the hardship of the wilderness to the artificial luxuries of the city. The story itself focuses upon Clive's gradual movement from total acceptance of the city to a recognition of its social injustice and political intrigue. Because Wild Jack is the first book in a trilogy, many of the loose ends in the novel should eventually be tied together.

The story is plotted to move quickly. Frequent dialogue, moderate vocabulary, and simple sentence structure contribute to reading ease.

Book

Wild Jack by John Christopher. Macmillan, 1974. 147 pages.

Also Suggested

Cameron, Eleanor. Time and Mr. Bass. Little, 1967. 247 pages.
Mr. Bass, Chuck, and David battle against the forces of evil that threaten the Mycetians.

*L'Engle, Madeleine. A Wrinkle in Time. Farrar, 1962 and Dell (paperback). 211 pages.
Meg, Charles Wallace, and Calvin search for a lost father and are confronted with problems of good and evil.

Morressy, John. The Humans of Ziax II. Walker and Co., 1974. 62 pages.
Toren discovers that the strange Inbar, the forest dwellers, know more about being truly human than the powerful Earth Pioneers.

North, Joan. The Light Maze. Farrar, 1971. 186 pages.
"If you can hold in your hand the Lighthouse and hear in the silence the true note that is yourself, then you will be able to enter the Maze."

Snyder, Zilpha Keatley. Below the Root. Atheneum, 1975. 231 pages.
Thirteen-year-old Raimo has been selected to be one of the powerful leaders of Green-sky. He questions the divisions between his people and the feared Pash-shan and discovers the truth.

Program 25

A Stranger at Green Knowe

by Lucy Boston

Reviews

"An unusual story, with an improbable set of circumstances treated as though they were perfectly logical...The author's magnificent style and creation of a mood of sympathy for the gorilla make the story convincing."

Bulletin of the Center for Children's Books
September, 1961

"...vivid in atmosphere of place and situation...sensitive in characterization... The author makes no condescension to the young child in expressing her ideas..."

The Horn Book Magazine
October, 1961

Synopsis

Although using Green Knowe as her setting, Lucy Boston introduces new characters and, in fact, begins her story far from the English countryside. In the novel's opening section, she moves into a tropical rain forest where, in a setting of elemental beauty, she introduces a gorilla family, focusing attention upon two-year-old Hanno who will be the hero of the story. In his capture by a band of hunters, we too feel his pangs of sorrow and loss as he is transported to a London zoo.

There, several years later, Ping, an orphaned Chinese refugee, meets Hanno. Displaced himself at the age of six from his Burmese forest home, Ping feels an instant kinship with Hanno, recognizing both his mystery and his spirit. Fascinated by the magnificent animal, Ping asks the keeper endless questions about him, learning as much as possible. Later Ping goes to Green Knowe for his summer holiday, and at the same time Hanno escapes from the zoo. Playing in the dense woods near the moated manor house, Ping discovers Hanno hiding there. The boy and the gorilla establish an empathetic relationship as Ping feeds Hanno and keeps his presence secret, protecting the animal from his hunters. Unfortunately Ping's efforts to preserve Hanno's freedom come to a sadly moving ending.

Passages for Reading: Ping first meets Hanno, pp. 37-41; Ping and Hanno meet in the thicket, pp. 90-96; Ping and Mrs. Oldknowe hear the news, pp. 105-108.

Critique

As can be expected in a Lucy Boston story, the aura of enchantment surrounding Green Knowe lends credibility to all that happens there. Ping's isolation and his imagination, like Tolly's in other Green Knowe stories, allow him to be drawn into the mystery of his surroundings and to participate imaginatively in the lives of beings quite different from himself. Dismissing nothing as ordinary, Ping moves into a wonderful adventure. With the exception of the beautifully childlike Mrs. Oldknowe and the zookeeper, the adults who intrude upon the sanctity of Green Knowe remain insensitive and at times barbaric.

Elevated vocabulary and a somewhat difficult sentence structure may deter the less able reader. The many allusions to other Green Knowe books may encourage children to complete the series.

Book

A Stranger at Green Knowe by Lucy Boston. Illustrated by Peter Boston. Harcourt, Brace & World, 1961. 158 pages.

Also Suggested

Boston, Lucy. The Children of Green Knowe. Harcourt, 1955. 157 pages.
Tolly stays with his great-grandmother in the ancient house and meets the ghosts of the children whose portraits hang there, in an imaginative blend of fantasy and reality.

Bulla, Clyde Robert. White Bird. Crowell, 1966. 79 pages.
In a spare and moving story, a young boy, reared by an old hermit in the Tennessee mountains, satisfies his yearning for companionship by caring for a wounded crow.

Fenner, Carol. Gorilla Gorilla. Illustrated by Symeon Shimin. Random House, 1973. Unpaged.
Brief text and striking illustrations give a touching empathy with a gorilla taken into captivity from the wild.

Godden, Rumer. The Diddakoi. Viking, 1972. 147 pages.
An orphaned gypsy child runs off with her old horse, and her embattled spirit finds refuge with a gruff old man.

Griffiths, Helen. Leon. Doubleday, 1967. 190 pages.
In an engrossing story set in pre-Civil War Spain, a young boy and a wounded mongrel dog find a growing need for one another.

Pearce, Philippa. Tom's Midnight Garden. Lippincott, 1958. 229 pages.
Lonely Tom discovers another time and a mysterious friend in a garden transformed by moonlight.

Program 26

The Marrow of the World

by Ruth Nichols

Review

"Nichols has absorbed elements from other allegories to create an entirely new, accessible odyssey; her landscapes are marvels of breadth and space and her children have a quiet solidity and seriousness to offset phantasmagorical splendors."

Kirkus Reviews
October, 1972

Synopsis

Spending the summer at a lakeside cottage in the Canadian wilderness, Philip worries about Linda, his mysterious, adopted cousin. Moody and withdrawn, Linda seems oppressed by a loneliness and sorrow Philip cannot understand. One afternoon as they are boating, they see the ruins of a castle beneath the lake's surface; certain it was not there the day before, the two are fascinated, and, at Linda's prompting, they return at night for another look. Suddenly a strange creature appears in the water, and the frightened children turn back toward the shore, only to discover that the cottage and all familiar landmarks are gone, that the stars themselves are different. They are no longer in Philip's world but, as they gradually discover, in Linda's world.

Led by forces they can neither understand nor resist, the children come to Ygerna, a dying witch. Revealing herself as Linda's half sister, Ygerna sends the pair to seek the marrow of the world, a substance bestowing immortality upon those who eat small portions of it daily.

In his effort to save Linda from Ygerna's growing influence, Philip is joined by two inhabitants of her world, Herne the woodsman and Kyril, an ancient and powerful king who has struggled long to drive witchcraft from his kingdom. After a series of frightening adventures, the children return to Ygerna with the marrow; Ygerna reveals the depth of her evil, and Philip vanquishes her. Still remaining, however, is the question of Linda's allegiance: will she choose to remain here in Kyril's kingdom or to return with Philip to her adopted world?

Passages for reading: Linda learns the nature of her mission, pp. 53-57; the marrow of the world, pp. 135-137; Ygerna and Linda, pp. 143-149 and 155-159.

Critique

Ruth Nichols creates a mood of terror as she presents a classic struggle between the forces of good and evil, a struggle existing not only in the external world but in the mind of Linda as well; half-witch, half-human, cast from one world into another in her infancy, to whom and to what does she owe her allegiance? That Linda has the ability to choose satisfies the reader's need for a strong-minded heroine, one who can--after almost losing it--regain control of her own destiny.

To complicate Linda's decision, Ruth Nichols has created a world of compelling beauty, brightly colored, full of adventure and excitement. As in her first novel, A Walk out of the World, she makes it difficult to ignore the attraction of alien worlds still peopled with creatures of myth and fairy tale where children can pit themselves against evil forces and emerge triumphant.

Sentence structure and vocabulary are basically simple, but a difficult word appears occasionally. At times the dialogue tends to be overly dramatic, but this flaw is more than compensated for by the lyrical descriptive passages. Nichol's presentation of Ygerna's copper-lined and highly polished tree dwelling, the underwater journey, the subterranean kingdom of the dwarves, and the discovery of the marrow should excite the imagination of the reader. Trina Schart Hyman's evocative illustrations complement the story.

Book

The Marrow of the World by Ruth Nichols. Illustrated by Trina Schart Hyman. Atheneum, 1972. 168 pages.

Also Suggested

Cooper, Susan. The Dark Is Rising. Atheneum, 1973. 216 pages.
Will Stanton, one of the old ones, is the human focal point in a cosmic struggle of the Light against the Dark--a difficult but absorbing story.

Curry, Jane L. Beneath the Hill. Harcourt, 1967. 255 pages.
Pennsylvania coal mining children unearth Welsh elfin folk in a secret cavern and confront evil forces in an effort to help the little people find their way back to their ancestral home.

Farmer, Penelope. A Castle of Bone. Atheneum, 1972. 152 pages.
Hugh buys a secondhand cupboard and discovers that anything put into it reverts to an earlier stage of existence. When his friend Penn falls into the cupboard and returns to babyhood, the children must contend with powerful forces.

Nichols, Ruth. A Walk out of the World. Illustrated by Trina Schart Hyman. Harcourt, Brace & World, 1969. 192 pages.
Tobit and Judith, brother and sister, see a strange light in the woods; when they follow it, they enter an alien world and discover that they are descended from the true king and must help his family reclaim the throne.

*Sleigh, Barbara. Carbonel, the King of the Cats. Max Parrish, 1955 and Penguin, 1961 (paperback). 188 pages.
Rosemary Brown buys a secondhand broom from a witch and acquires a bewitched cat at the same time.

Program 27

Against Time!

by Roderic Jeffries

Reviews

"The pace is fast and the reader, like the police, has his eye on the clock. A plausible, exciting suspense story for young fans."
Library Journal
March 15, 1964

"...neatly constructed and nicely unified. Characterization is good, and the writing has pace and humor..."
Bulletin of the Center for Children's Books
September, 1964

Synopsis

Against Time! takes place between 7:30 a.m. Tuesday, May 16, and 12:33 p.m. Wednesday, May 17. When the story begins, Peter Dunn is having breakfast with his mother and his detective-inspector father. Unaware that he is the subject of a kidnapping plot, his greatest concerns are the purchase of a new airplane engine and selection for his school tennis team. Shortly after noon on his way home after school, he is kidnapped by two hired criminals. They have been engaged by an accused murderer and bank robber, Charles Meppam, who comes to trial the next day. Peter's father has special evidence that will ensure Meppam's conviction.

The plan is to force Inspector Dunn to withhold the damaging evidence to save his son's life. However, the kidnappers have no intention of returning Peter alive. Tension mounts during the next twenty-four hours as the police attempt to find Peter before the trial. The careful planning of the hardened criminals almost precludes hope at the outset, but the painstaking work of Scotland Yard's expert scientists and sleuths uncovers some important clues. These clues mesh with a hidden message Peter manages to slip into the tape used to contact his father. As a result, the hideout location is pinpointed and Peter is rescued just in time.

Passages for Reading: the kidnappers await Peter, pp. 20-21; the kidnapping, pp. 24-26; Peter attempts to escape, pp. 68-70.

Critique

Both style and organization reflect the drama of crucial crime detection in this suspenseful story. The terse, often clipped writing style emphasizes the swift action of the police as they try to locate the kidnappers. Although Jeffries' style does not lend itself to in-depth characterization, it does help the reader to share the anxiety of Peter's father as he throws himself into the search for his son.

Chapters are short and titled by the time of the action they describe. The relatively easy vocabulary contains many English expressions, all of which are easily understood through context.

Book

*Against Time! by Roderic Jeffries. Harper & Row, 1962 (English title: Police and Detection, 1964) and Scholastic Book Services (paperback). 151 pages.

Also Suggested

Bonzon, Paul Jacques. Pursuit in the French Alps. Translated from the French by Thelma Niklaus. Lothrop, 1963. 157 pages.
A taut suspense story relates the theft of a gold cross and an unjust accusation.

*Duncan, Lois. Ransom. Doubleday, 1966 and New American Library (appears in paperback as Five Were Missing). 188 pages.
Five teenagers are kidnapped from their school bus.

Line, David. Soldier and Me, A Novel of Adventure and Suspense. Harper, 1965. 181 pages.
Fourteen-year-old Woolcott and a young Hungarian refugee named Szolda witness a murder and the breathtaking chase is on.

Robertson, Keith. The Money Machine. Viking, 1969. 220 pages.
Neil and Swede set out to uncover a counterfeiting ring.

Program 28

Figgs & Phantoms

by Ellen Raskin

Reviews

"...the right hand plays a comic melody while the left hand sounds sharper and more somber notes. Despite the occasional din this creates, it's a richly rewarding reading experience..."

School Library Journal
May, 1974

"Readers may find the book a mystery, or an allegory, or a philosophical story--or possibly a spoof on all three."

The Horn Book Magazine
October, 1974

Synopsis

Short, fat, and unhappy, Mona Figg feels miserably out of place. Her ex-vaudeville family embarrasses her with its zany antics, and the people of Pineapple seem to shun her. As a result, Mona withdraws from everyone but her tiny Uncle Florence, a dealer in rare color plate books and a gentle dreamer. His unexpected death precipitates an emotional crisis: unable to accept the loss of her only friend, Mona is outraged and insists that he has not died but has gone to Capri, the family's mythical paradise, without her. Determined to join him, Mona searches through his belongings for clues, learns that he found Capri in books, and flips pages frantically in an effort to discover the island's location.

Her frenzied grief and jealousy culminate in a surrealistic dream voyage to Capri. However, instead of finding the gentle world Uncle Florence described, Mona stumbles through a jungle filled with wild beasts and encounters a fierce and threatening pirate. Although the pirate tells Mona she does not belong in Uncle Florence's new world, he permits her to glimpse the happiness her uncle now enjoys. In the process, Mona faces some harsh truths about herself and realizes that she must return to her

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Passages for Reading: Mona's family, pp. 15-18; the third key, pp. 83-86;

Critique

In Kurt Vonnegut style, Ellen Raskin maintains on one level the zany and comic world of the Figg family and the community of Pineapple. On another level she portrays the deeply unhappy world of a young girl at odds with herself and her family but struggling, particularly in the dream sequence, to establish her own identity.

Despite the difficult subject matter, vocabulary and sentence structure are relatively simple. Students who may not completely grasp the meaning of the story may, nevertheless, be entranced by the rapid-fire imagery, humor, and wildly exaggerated personalities peopling the pages. Raskin's imaginative use of typeface further enlivens the book; the inviting pages include handbills in vaudeville style, book title pages, hand-written letters, and card catalogue entries. In addition, Raskin illustrates each of the book's six sections with a full-page, soft pencil drawing portraying Mona's emotional progress.

Book

Figgs & Phantoms. Written and illustrated by Ellen Raskin. Dutton, 1974. 152 pages.

Also Suggested

Blue, Rose. Grandma Didn't Wave Back. Watts, 1972. 62 pages.
Debbie thinks she has lost her beloved grandmother when old age suddenly changes the family's daily patterns, but Grandma helps her understand.

*Burnett, Frances Hodgson. The Secret Garden. Lippincott, 1962 and Dell (paperback). 256 pages.
The garden holds the secret of death and renewed life.

Cleaver, Vera and Bill. Grover. Lippincott, 1970. 125 pages.
Grover tries to make sense out of his mother's death and to lead his father back again from his closed-in grief.

Fitzhugh, Louise. Nobody's Family Is Going to Change. Farrar, 1974. 221 pages.
A fat, lonely black adolescent girl aspires to be a lawyer and becomes involved in a movement to champion the rights of children. Both she and her brother

(who wants to be a dancer) encounter opposition from their parents who seem unable to accept their children as persons in their own right.

Holman, Felice. Slake's Limbo. Charles Scribner's Sons, 1974. 117 pages.
A lonely, unwanted boy is pursued into the subway by his tormenters. Discovering a cave-like room, he lives there for several months, gradually establishing bonds with his fellow human beings and developing a sense of his worth.

Rinkoff, Barbara. The Watchers. Knopf, 1972. 130 pages.
Two lonely boys discover they both enjoy watching people and, despite many obstacles, become close friends.

Wier, Esther. The Loner. McKay, 1963. 153 pages.
An abandoned boy finds a home with a rancher, a woman named Boss. She adopts him in the place of her lost son, but "the loner" has to make a life of his own.

Program 29

Me, Cholay & Co., Apache Warriors

by Don Schellie

Reviews

"Authentic and exciting historical fiction"
School Library Journal
November, 1973

"At times you feel your heart just can't stand any more warming, but underneath Joshua's homespun philosophy...there's a man big enough to face up to some desperate moments. He and Cholay are worthy company indeed."
Kirkus Reviews
July 15, 1973

Synopsis

Seventeen-year-old Joshua Thane had never expected to cry over an Apache boy. But here in the Arizona Territory, standing amidst the ruins of his close friend Cholay's home, Joshua weeps. The village has been raided by a party of prominent Tucson citizens and Papago Indians, and Cholay is missing. When Cholay appears, he enlists Joshua's aid in rescuing his younger sister, Chita, from the Papago raiders. They rescue not only Chita, but five other Apache children as well. Together this unusual group makes its way across fifty miles of desert to rejoin their tribe. Though they encounter many hazards, they also receive help from several unexpected sources. Almost within reach of their goal, a band of Indian-hating vigilantes stops them and mercilessly prepares to kill Joshua and Cholay. At the last instant, a detail of soldiers from nearby Camp Grant saves the two boys and the children.

Passages for Reading: Joshua and Cholay meet, pp. 16-25; Cholay and Josh plan a rescue, pp. 111-113; Josh rings the bells, pp. 118-125; Josh and Consuela, pp. 155-161; the snake, pp. 192-196.

Critique

Although the plot is based upon an actual occurrence, this book deals essentially with the wholly honest friendship of Joshua and Cholay. Because they accept and respect each other's cultural and individual differences, they enjoy a genuine relationship of giving, taking, and sharing. Many descriptions of their attitudes and feelings transcend their Indian-white boy relationship and are applicable to any cultural or racial differences. Joshua's friendship with Consuela introduces a touch of romance and adds another dimension to the portrayal of cultural differences.

The setting of a West in transition means that some Indians and white men are willing to live harmoniously while others are still caught in the bitterness of the past. Don Schellie honestly portrays both sides without passing any moral judgements. He carefully describes the truly bad men by saying, "...not a one of the lot looked to be a pillar of the community--any community." And many of those who do harbor resentments prove themselves nicely in their reactions toward the little children.

Joshua's dialectical narration includes both unusual words and grammar. Sentences tend to be long but clearly constructed. The author maintains suspense and taste in this very real and enjoyable book.

Book

Me, Cholay & Co., Apache Warriors by Don Schellie. Four Winds, 1973. 241 pages.

Also Suggested

*Benedict, Rex. Good Luck, Arizona Man. Pantheon, 1972 and Dell (paperback). 168 pages.
A half-white Apache boy solves the mystery of the Apache gold in this spoof of a wild west tale.

Fleischman, Sid. The Ghost on Saturday Night. Little, Brown, 1974. 57 pages.
Opie discovers that famous ghost raisers can be outfoxed by a brave investigator.

Harnishfeger, Lloyd. Prisoner of the Mound Builders. Lerner, 1973. 141 pages.
Ottawa, a crippled Indian boy, is captured by a fierce and primitive Indian tribe. Hating his existence as a slave, he struggles to escape.

Keith, Harold. Komantcia. Crowell, 1965. 299 pages.
A young Spaniard is captured by the Commanches and resists his captor's attempts to make him one of them. Based on fact, this is a fast-moving and at times brutal story.

Sneve, Virginia Driving Hawk. Betrayed. Holiday House, 1974. 125 pages.
Fictionalized history, the story describes the belated Sioux uprising against the white settlers of the Dakota Territory.

Program 30

The Wolves of Willoughby Chase

by Joan Aiken

Reviews

"The writing style is appropriately florid, sentimental, and melodramatic: the characters are appropriately stereotyped."

Bulletin of the Center for Children's Books
April, 1964

"Young readers bright enough not to take it literally may relish the mysteries and horrors of its exaggerated cruelties. . ."

The Horn Book Magazine
February, 1964

Synopsis

Anyone familiar with Dickens will immediately recognize The Wolves of Willoughby Chase as a clever parody of a Victorian novel, replete with a huge mansion, secret passages, a villainous governess with a wicked accomplice, a grim orphanage, innocent but abused children, near deaths, and spine-tingling escapes--in short, a catalogue of horrors and heart throbs. However, Joan Aiken is a master story teller as well as a skillful satirist, and children will probably find her book more exciting than funny.

Set in the nineteenth century, the story opens on a cold winter night in northern England. Wolves roam the frozen forests surrounding Willoughby Chase, the ancestral home of the wealthy Green family. Safe inside its massive walls, young Bonnie Green awaits the arrival of two companions who are to solace her while her parents go on a sea voyage. The first to arrive is Miss Slighcarp, a distant relative who is to serve as governess and manager of the estate, and the second is Sylvia, Bonnie's orphaned cousin. Almost at once Miss Slighcarp reveals her vile disposition and, shortly after the Green's departure, she and her accomplice dismiss the trusted family servants, steal or sell the horses and the furniture, tear up wills and legal documents, forge new ones, and finally, believing the Greens have been lost at sea, send the frightened children to a dreadful orphanage. There Bonnie and Sylvia are shorn of their hair, dressed in rags, nearly starved, and worked to exhaustion. With the help of their old friend Simon, the children escape and make their way to London. Accompanied by a kind physician, a faithful family lawyer, and two Bow Street constables, the children return to Willoughby Chase and make sure that Miss Slighcarp receives her just reward. To tie up all the loose ends, Mr. and Mrs. Green return at precisely the right moment, and all comes to a satisfactory conclusion.

Passages for Reading: Miss Slighcarp, pp. 9-12; the secret passage, pp. 74-79; the escape, pp. 116-121.

Critique

Joan Aiken's obvious delight in stacking one cliche of character and situation on another builds an interesting, well-paced story. Exaggerations of plot, action, and even vocabulary contribute to its tongue-in-cheek humor and fantasy. As is often the case in both satires and cliff hangers, the characters are not fully developed individuals but marvelous stereotypes of villainy and goodness, with the exception perhaps of Bonnie. Her like is not to be found in a Dickens novel, for she is an independent and strong-willed little girl able to handle a gun with aplomb.

A varied, somewhat complicated sentence structure and an intentionally inflated vocabulary mark this book for the better reader. Pat Marriot's dark, heavily crosshatched, black and white illustrations add to the playful Victorian mood of the story.

Book

*The Wolves of Willoughby Chase by Joan Aiken. Illustrated by Pat Marriot. Doubleday, 1962 and Dell (paperback). 168 pages.

Also Suggested

*Aiken, Joan. Black Hearts in Battersea. Doubleday, 1964 and Dell (paperback). 239 pages.
Simon leaves Willoughby Chase and goes to London to study art with Doctor Field. After meeting the redoubtable Dido Twite he has many unexpected adventures centering about a plot to depose King James the Third.

*Aiken, Joan. Nightbirds on Nantucket. Doubleday, 1966 and Dell (paperback). 215 pages.
Dido Twite encounters Miss Slighcarp.

Fecher, Constance. The Leopard Dagger. Farrar, 1973. 177 pages.
The leopard dagger holds a mystery for a young orphan, caught up in the Shakespearean company at the Globe Theater and at odds with a dangerous man.

*Fleischman, Sid. The Ghost in the Noonday Sun. Little, 1965 and Dell (paperback). 173 pages.
This pirate tale about shanghaied Oliver Finch sounds a little like Treasure Island but makes you laugh instead.

Garfield, Leon. Smith. Pantheon Books, 1967. 218 pages.
A young pickpocket in eighteenth-century London takes a document he cannot read from an old gentleman and, a moment later, sees the man murdered. Knowing the killers want the document, Smith runs for his life, searching desperately for someone to teach him to read.

Pope, Elizabeth M. The Perilous Gard. Houghton, 1974. 280 pages.
Kate Sutton is sent to an old castle said to be haunted by the fairy folk. She scoffs until she is plunged into a plot involving the ancient ones and a young man to be given over as a human sacrifice.

ANNOTATED
BIBLIOGRAPHY
OF
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* INDICATES FEATURED BOOK

Aaron, Chester. An American Ghost. Illustrated by David Gwynne Lemon. Harcourt, 1973. 189 pages. Program 5.

When the rising river tears the old wooden house from its foundation and carries it on a perilous journey toward the sea, Albie soon learns how to cope with disaster.

*Aiken, Joan. Arabel's Raven. Illustrated by Quentin Blake. Doubleday, 1974. 118 pages. Program 17.

Arabel and her eccentric raven Mortimer have some unusual and lively adventures.

Aiken, Joan. Armitage, Armitage, Fly Away Home. Illustrated by Betty Fraser. Doubleday, 1968. 214 pages. Program 17.

Here is a collection of funny fantastic stories for those who like Arabel's Raven.

Aiken, Joan. Black Hearts in Battersea. Illustrated by Robin Jacques. Doubleday, 1964 and Dell (paperback). 239 pages. Program 30.

Simon leaves Willoughby Chase and goes to London to study art with Doctor Field. After meeting the redoubtable Dido Twite he has many unexpected adventures centering about a plot to depose King James the Third.

Aiken, Joan. Nightbirds on Nantucket. Illustrated by Robin Jacques. Doubleday, 1966 and Dell (paperback). 215 pages. Program 30.

Dido Twite encounters Miss Slighcarp.

*Aiken, Joan. The Wolves of Willoughby Chase. Illustrated by Pat Marriott. Doubleday, 1962 and Dell (paperback). 168 pages. Program 30.

Left in charge of young Bonnie Green and her cousin Sylvia, the malevolent Miss Slighcarp attempts to usurp the Green family fortune.

Alexander, Lloyd. The Book of Three. Illustrated by Lloyd Alexander. Holt, 1964 and Dell (paperback). 217 pages. Program 32.

The first of five Taran stories in which the hero contends with Evil abroad in the land of Prydain.

Alexander, Lloyd. The Cat Who Wished to Be a Man. Not illustrated. Dutton, 1973. 107 pages. Program 17.

The cat gets his wish but finds it difficult not to act like a cat.

Arthur, Ruth M. A Candle in Her Room. Illustrated by Margery Gill. Atheneum, 1966 (hardbound and paperback). 212 pages. Program 12.

Three generations of English women, bewitched by the evil doll, Dido, experience numerous misfortunes before its power is destroyed forever.

*Babbitt, Natalie. The Devil's Storybook. Illustrated by Natalie Babbitt. Farrar, 1974. 101 pages. Program 10.

These ten stories portray the Devil in a variety of humorous and provocative situations.

Babbitt, Natalie. The Search for Delicious. Illustrated by Natalie Babbitt. Farrar, 1969 and Avon (paperback). 167 pages. Program 32.

Who or what is Delicious? The king's twelve-year-old messenger is sent on a quest to find out.

Baker, Betty. Do Not Annoy the Indians. Illustrated by Harold Goodwin. Macmillan, 1968. 173 pages. Program 23.

A young boy in frontier Arizona tries to run the stagecoach relay station, put up with his sister's bossing and cooking, and deal with Indians who believe in dreams and make uncomfortable demands.

Baker, Betty. The Shaman's Last Raid. Illustrated by Leonard Shortall. Harper, 1963 and Scholastic Book Services (appears in paperback as The Medicine Man's Last Stand). 182 pages. Program 7.

A present day Apache family is faced with problems and comic situations when great-grandfather, who refuses to accept the white man's ways, arrives for a visit.

*Baker, Betty. The Spirit Is Willing. Macmillan, 1974. 135 pages. Program 23.

When Portia and Carrie develop an interest in spiritism, it leads to trouble and personal growth for Carrie.

Bang, Garrett. Men from the Village Deep in the Mountains, and Other Japanese Fairy Tales. Illustrated by Garrett Bang. Macmillan, 1973. 84 pages. Program 8.

These twelve fresh and crisply-told tales, deal with animal tricks, transformations, and clever fools.

*Bawden, Nina. Carrie's War. Not illustrated. Lippincott, 1973. 159 pages. Program 11.

Evacuated from London during World War II, Carrie and her brother learn to love the endearing, but hauntingly strange, people of Druid's Bottom.

Bawden, Nina. The Runaway Summer. Not illustrated. Lippincott, 1969. 185 pages. Program 19.

The only child of quarreling parents, Mary is sent to stay with her grandfather and her old aunt. Hostile and resentful, she becomes involved with a large family and a small boy from Kenya. When the boy is threatened with deportation, Mary and her new friends hide him on a deserted island.

Beachcroft, Nina. Well Met by Witchlight. Not illustrated. Atheneum, 1973. 138 pages. Program 4.

Mary is certain that her powers have faded, so the children must persuade her that she is the only one who can overcome the magic of the black witch. There is great fun along the way, with fabulous vanishing, flying, and broomstick riding.

Beatty, Patricia. Me, California Perkins. Illustrated by Liz Dauber. Morrow, 1968. 253 pages. Program 5.

Out of the old West comes this rollicking tale of twelve-year-old California Perkins, who is the live wire in this colorful family story.

Beatty, Patricia. O the Red Rose Tree. Illustrated by Liz Dauber. Morrow, 1972. 222 pages. Program 23.

In this lively story set in Washington State in the 1890's, four young girls fall into one escapade after another while searching for quilt patches for their elderly friend.

Bellairs, John. The House with a Clock in Its Walls. Illustrated by Edward Gorey. Dial, 1973. 179 pages. Program 12.

Ten-year-old Lewis Barnavelt helps his warlock uncle find and destroy the "doomsday" clock hidden in the walls of the house.

Belpre, Pura, reteller. Ote. Illustrated by Por Paul Galdone. Pantheon, 1969. Unpaged. Program 10.

This perfectly nasty devil from Puerto Rico is nearsighted.

Benedict, Rex. Good Luck, Arizona Man. Not illustrated. Pantheon, 1972 and Dell (paperback). 168 pages. Program 29.

A half-white Apache boy solves the mystery of the apache gold in this spoof of a wild west tale.

Bethancourt, T. Ernesto. New York City Too Far From Tampa Blues. Holiday House, 1975. 190 pages. Program 18.

Tom arrives in New York City with his guitar to deal with big city problems and eventually break into the recording industry.

Blue, Rose. Grandma Didn't Wave Back. Illustrated by Ted Lewin. Watts, 1972. 62 pages. Program 28.

Debbie thinks she has lost her beloved grandmother when old age suddenly changes the family's daily patterns, but Grandma helps her understand.

Bonzon, Paul Jacques. Pursuit in the French Alps. Illustrated by Margery Gill. Translated from the French by Thelma Niklaus. Lothrop, 1963. 157 pages. Program 27.

A taut suspense story relates the theft of a gold cross and an unjust accusation.

Boston, Lucy. The Children of Green Knowe. Illustrated by Peter Boston. Harcourt, 1955. 157 pages. Program 25.

Tolly stays with his great-grandmother in the ancient house and meets the ghosts of the children whose portraits hang there, in an imaginative blend of fantasy and reality.

*Boston, Lucy. A Stranger at Green Knowe. Illustrated by Peter Boston. Harcourt, Brace & World, 1961. 158 pages. Program 25.

Having seen Hanno, the gorilla, in a London zoo, Ping is delighted when the escaped gorilla hides in a bamboo thicket near Green Knowe.

*Bosworth, J. Allan. A Darkness of Giants. Not illustrated. Doubleday, 1972. 160 pages. Program 22.

Greg Anders and his two friends trek into the California wilderness with the hope of photographing the legendary Big Foot.

Brinley, Bertrand R. The Mad Scientists Club. Illustrated by Charles Geer. Macrae, 1965 and Scholastic Book Services (paperback). 186 pages. Program 2.

Their aim is to fool an entire town into thinking a live sea monster is hiding in Strawberry Lake.

Bulla, Clyde. Down the Mississippi. Illustrated by Peter Burchard. Crowell, 1954 and Scholastic Book Services (paperback). 114 pages. Program 5.

When Erik signs on as a cook's helper on the big log raft's trip down the Mississippi, he never dreams he will be a hero.

Bulla, Clyde. Ghost of Windy Hill. Illustrated by Don Bolognese. Crowell, 1968. 84 pages. Program 12.

In order to prove that Windy Hill is not haunted, the owner of the farm asks the Carvers to spend the summer there. No ghosts appear, but the children do meet some strange neighbors.

Bulla, Clyde Robert. White Bird. Illustrated by Leonard Weisgard. Crowell, 1966. 79 pages. Program 25.

In a spare and moving story, a young boy, reared by an old hermit in the Tennessee mountains, satisfies his yearning for companionship by caring for a wounded crow.

Burch, Robert. D. J.'s Worst Enemy. Illustrated by Emil Weiss. Viking, 1965. 142 pages. Program 9.

D. J.'s words and actions do not always match his feelings, and he gets into trouble without even trying.

Burch, Robert. Queenie Peavy. Illustrated by Jerry Lazare. Viking, 1966. 159 pages. Program 16.

Queenie Peavy can face the consequences of her mischief, but she does not want to face the truth about her father.

Burnett, Frances Hodgson. The Secret Garden. Illustrated by Tasha Tudor. Lippincott, 1962 and Dell (paperback). 256 pages. Program 28.

The garden holds the secret of death and renewed life.

Burton, Hester. In Spite of All Terror. Illustrated by Victor G. Ambrus. World, 1968 and Dell (paperback). 203 pages. Program 22.

A brother and sister sail to Dunkirk during the great evacuation in World War II; their mission is to bring home their countrymen.

Byars, Betsy. The House of Wings. Illustrated by Daniel Schwartz. Viking, 1972 and Dell (paperback). 142 pages. Program 1.

Caring for a wounded crane helps Sammy to deal with his resentment at being left by his parents to live with his grandfather.

*Byars, Betsy. The Summer of the Swans. Illustrated by Ted CoConis. Viking, 1970 and Avon, 1974 (paperback). 142 pages. Program 1.

The disappearance of fourteen-year-old Sara's retarded brother helps her to come to terms with new and confusing moods and attitudes.

*Byars, Betsy. Trouble River. Illustrated by Rocco Negri. Viking Press, 1969 (hardbound and paperback). 158 pages. Program 5.

An Indian uprising forces Dewey and his grandmother to escape down Trouble River on his homemade raft.

Cameron, Eleanor. A Room Made of Windows. Illustrated by Trina Schart Hyman. Little, Brown, 1971 and Dell (paperback). 271 pages. Program 19.

A young girl who wants to be a writer rebels against her mother's plans to remarry.

Cameron, Eleanor. The Terrible Churnadryne. Illustrated by Beth and Joe Krush. Little, 1959 and Pocket Books (paperback). 125 pages Program 31.

Tom and Jennifer have difficulty convincing the townspeople that the huge shape they glimpsed in the fog is a prehistoric monster.

Cameron, Eleanor. Time and Mr. Bass. Illustrated by Fred Meise. Little, Brown, 1967. 247 pages. Program 24.

Mr. Bass, Chuck, and David Battle against the forces of evil that threaten the Mycetians.

Chase, Richard. Grandfather Tales. Illustrated by Berkeley Williams, Jr. Houghton, 1948. 239 pages. Program 10.

The devil appears in many of these unforgettable tales told in the vernacular of the Appalachian mountains.

*Christopher, John. Wild Jack. Not illustrated. Macmillan, 1974. 147 pages. Program 24.

In the twenty-third century, the city-bred Clive Anderson finds his traditional attitudes undermined when he and two companions are befriended by the infamous Wild Jack in the Outlands.

Church, Richard. Five Boys in a Cave. Not illustrated. John Day, 1951. 180 pages Program 22.

The cave's recesses hold moments of terror and excitement for five boys on an expedition.

Clapp, Patricia. Jane-Emily. Not illustrated. Lothrop, 1969 and Dell, 1973 (paperback). 160 pages. Program 4.

Is the long dead Emily returning after all these years to dominate Jane? Or is the silver globe merely a garden ornament and the dreams simple imagination? It takes all the efforts of those who love her to come to grips with Jane-Emily in the chilling climax.

Clark, Ann Nolan. Medicine Man's Daughter. Illustrated by Donald Bolognese. Farrar, 1963 and Avon (paperback). 178 pages. Program 7.

A young Navajo girl learning to be a medicine woman leaves the reservation for a mission school to gain the medical training to help her people.

Clark, Mavis. The Min-Min. Not illustrated. Macmillan, 1969. 216 pages. Program 19.

In the Australian Outback, two rebellious children run away from home and, after living with another family, return home. What role does the min-min, a sort of will-o-the-wisp, play in their adventures?

Cleaver, Vera and Bill. Ellen Grae. Illustrated by Ellen Raskin. Lippincott, 1967 and Dell (paperback). 89 pages. Program 16.

Tall tales roll off Ellen Grae's tongue, but the strangest tale she knows threatens a friend and challenges Ellen's integrity.

Cleaver, Vera and Bill. Grover. Illustrated by Frederic Marvin. Lippincott, 1970. 125 pages. Program 28.

Grover tries to make sense out of his mother's death and to lead his father back again from his closed-in grief.

Cleaver, Vera and Bill. Me, Too. Not illustrated. Lippincott, 1973. 158 pages. Program 1.

A summer of trying to teach her retarded twin sister brings Lydia new understanding about love, success and happiness.

Clymer, Eleanor. We Lived in the Almont. Illustrated by David K. Stone. Dutton, 1970. 102 pages. Program 13.

The differences in families add spice to a friendship, and the uncertainties of city life bring it to a poignant end.

*Conford, Ellen. Felicia the Critic. Illustrated by Arvis Stewart. Little, 1973. 145 pages. Programs 3 and 13.

An imaginative girl learns that her talent for pointing out faults does not help to win friends and influence family.

*Conford, Ellen. Me and the Terrible Two. Illustrated by Charles Carroll. Little, Brown, 1974. 117 pages. Programs 3 and 13.

Dorrie must deal with the pranks and attentions of the neighbor twins, Haskell and Conrad, not only at home, but also in school.

Constant, Alberta W. Those Miller Girls. Illustrated by Joe and Beth Krush. Crowell, 1965. 303 pages. Program 23.

Two young girls prove they can run their motherless home and join the glorious preparations for Chatauqua in a small Kansas town in 1909.

Cooper, Susan. The Dark Is Rising. Illustrated by Allan E. Cober. Atheneum, 1973. 216 pages. Program 26.

Will Stanton, one of the old ones, is the human focal point in a cosmic struggle of the Light against the Dark--a difficult but absorbing story.

Cooper, Susan. Greenwitch. Not illustrated. Atheneum, 1974. 147 pages. Program 31.

In the village of Trewissick, the powers of Light and Dark battle for possession of the grail. It is the Greenwitch, unleashing the wild magic, that aids Light's triumph.

Cooper, Susan. Over Sea, Under Stone. Illustrated by Margery Gill. Harcourt, 1965. 252 pages. Program 19.

While Simon, Barney, and Jane are visiting in Cornwall, they find a map that leads to an ancient treasure and danger.

Corcoran, Barbara. Sasha, My Friend. Illustrated by Richard L. Shell. Atheneum, 1969 (hardbound and paperback). 203 pages. Program 6.

Accustomed to living in California, Hallie finds it difficult to accept her new life in the wilderness. After finding Sasha, a wolf cub, she learns to enjoy her surroundings.

Courlander, Harold. The Tiger's Whisker, and Other Tales and Legends from Asia and the Pacific. Illustrated by Enrico Arno. Harcourt, 1959. 152 pages. Program 8.

Filled with the variety and vitality of true folklore, this is a rich collection for telling or reading aloud.

Crayder, Dorothy. She, the Adventuress. Illustrated by Velma Ilsley. Atheneum, 1973. 188 pages. Program 21.

On a trip abroad, Maggie daydreams of an adventure, but it soon turns into the real thing.

Cresswell, Helen. The Bongleweed. Illustrated by Helen Cresswell. Macmillan, 1973. 138 pages. Program 21.

A mysterious plant confounds a little English village with its flamboyant growth.

Curry, Jane L. Beneath the Hill. Illustrated by Imero Gobbato. Harcourt, 1967. 255 pages. Program 26.

Pennsylvania coal mining children unearth Welsh elfin folk in a secret cavern and confront evil forces in an effort to help the little people find their way back to their ancestral home.

de Angeli, Marguerite. The Door in the Wall. Illustrated by Marguerite de Angeli. Doubleday, 1949. 121 pages. Program 14.

The young crippled son of noble parents proves his great courage when the castle is under siege.

Dickinson, Peter. The Weathermonger. Not illustrated. Little, Brown, 1969. 216 pages. Program 32.

In the 1980's two children investigate the strange changes in climate and attitude in England and discover that Merlin, accidentally restored to life, is responsible.

DuBois, William Pene. The Twenty-one Balloons. Illustrated by William Pene DuBois. Viking, 1947 and Dell (paperback). 180 pages. Program 21.

A fantastic flight in a gigantic balloon to the Island of Krakatoa, an explosion and escape are still fun to read about in this tried and true Newbery Medal Winner.

Duncan, Lois. Ransom. Doubleday, 1966 and New American Library (appears in paperback as Five Were Missing). 188 pages. Program 27.

Five teenagers are kidnapped from their school bus.

Edmonds, Walter. Wolf Hunt. Illustrated by William Sauts Bock. Little, Brown, 1970. 112 pages. Program 22.

A young boy, hoping to attain manhood, and an uncle with problems of his own, start out to stalk a stump-toed raider wolf.

Ellis, Mel. Fight of the White Wolf. Not illustrated. Holt, 1970. 195 pages. Program 22.

Having raised him from a cub, Rus Clagg tries to give freedom to Gray, the white wolf, object of a statewide hunt.

Engebrecht, Patricia A. Under the Haystack. Not illustrated. Nelson, 1973. 124 pages. Program 1.

Shielding her sisters from the knowledge that they have been deserted by their parents, thirteen-year-old Sandy tries to keep the children together on their rundown farm.

Fairfax-Lucy, Brian. The Children of the House. Illustrated by John Sergeant. Lippincott, 1968. 190 pages. Program 11.

The parents live in splendor, but behind the nursery door are three children so forlorn and neglected that even the overworked servants pity them.

Farmer, Penelope. A Castle of Bone. Not illustrated. Atheneum, 1972. 152 pages. Program 25.

Hugh buys a secondhand cupborad and discovers that anything put into it reverts to an earlier stage of existence. When his friend Penn falls into the cupboard and returns to babyhood, the children must contend with powerful forces.

Fecher, Constance. The Leopard Dagger. Not illustrated. Farrar, 1973. 177 pages. Program 30.

The leopard dagger holds a mystery for a young orphan caught up in the Shakespearean company at the Globe Theater and at odds with a dangerous man.

*Feil, Hila. The Windmill Summer. Illustrated by Fred Brenner. Harper, 1972 and Avon (paperback). 128 pages. Program 6.

Arabella Hofsteader spends a month living by herself in a cottage near her home with only the forest animals for company.

Fenner, Carol. Gorilla Gorilla. Illustrated by Symeon Shimin. Random House, 1973. Unpaged. Program 25.

Brief text and striking illustrations give a touching empathy with a gorilla taken into captivity from the wild.

Fitzhugh, Louise. Harriet the Spy. Illustrated by Louise Fitzhugh. Harper, 1964 and Dell (paperback). 298 pages. Programs 3 and 16.

It's one thing to spy on everyone and keep your comments in a notebook. It's another when your classmates find that notebook.

Fitzhugh, Louise. Nobody's Family Is Going to Change. Illustrated by Louise Fitzhugh. Farrar, 1974. 221 pages. Program 28.

A fat, lonely black adolescent girl aspires to be a lawyer and becomes involved in a movement to champion the rights of children. Both she and her brother (who wants to be a dancer) encounter opposition from their parents who seem unable to accept their children as persons in their own right.

Fleischman, Sid. By the Great Horn Spoon! Illustrated by Eric von Schmidt. Little, 1963 and Avon (paperback). 193 pages. Program 17.

Jack Flagg, orphan, and Aunt Arabella's very British butler, Praiseworthy, stow aboard a ship bound for California in 1849, and Praiseworthy proves himself worthy of his name.

Fleischman, Sid. The Ghost in the Noonday Sun. Illustrated by Warren Chappell. Little, 1965 and Dell (paperback). 173 pages. Program 30.

A pirate tale about shanghaied Oliver Finch which sounds a little like Treasure Island but makes you laugh instead.

Fleischman, Sid. The Ghost on Saturday Night. Illustrated by Eric von Schmidt. Little, 1974. 57 pages. Program 29.

Opie discovers that famous ghost raisers can be outfoxed by a brave investigator.

Frank, Anne. Anne Frank: The Diary of a Young Girl. Not illustrated. Doubleday, 1967 and Washington Square Press and Pocket Books (paperback editions). 308 pages. Program 15.

The poignant diary chronicles a young Jewish girl's emergence into womanhood while hiding from the Nazis.

Garfield, Brian. Follow My Leader. Illustrated by Robert Greiner. Viking Press, 1957. 191 pages. Program 14.

Blinded in a freak accident, Jimmy learns to live a normal life, aided by his own determination and his guide dog, Leader.

Garfield, Leon. Smith. Illustrated by Antony Maitland. Pantheon, 1967. 218 pages. Program 30.

A young pickpocket in eighteenth-century London takes a document he cannot read from an old gentleman and, a moment later, sees the man murdered. Knowing the killers want the document, Smith runs for his life, searching desperately for someone to teach him to read.

Garfield, Leon. The Strange Affair of Adelaide Harris. Illustrated by Fritz Wegner. Pantheon, 1971. 223 pages. Program 21.

For experimental purposes, young Harris leaves his infant sister Adelaide on a hillside. To his dismay, a young couple "rescues" the apparently abandoned baby. How can Harris regain Adelaide without admitting his guilt?

Garner, Alan. Elidor. Illustrated by Charles Keeping. Walck, 1965. 160 pages. Program 32.

Four children help to rescue Elidor, a medieval stronghold of magic, from the powers of Evil.

*Gathorne-Hardy, Jonathan. Operation Peeg. Illustrated by Glo Coalson. J. B. Lippincott, 1972. 192 pages. Program 21.

When a sudden explosion jars an island free from its moorings, Jane Charrington and her two companions embark on a series of marvelous and intriguing adventures.

George, Jean Craighead. My Side of the Mountain. Illustrated by Jean George. Dutton, 1959 and Scholastic Book Services (paperback). 178 pages. Program 6.

Sam runs away to the Catskills and shares his solitary year with wildlife and nature.

George, Jean Craighead. The Summer of the Falcon. Illustrated by Jean George. Crowell, 1962. 153 pages. Program 6.

June spends the summer in the fields surrounding her family's large Victorian summer home training her sparrowhawk, Zander.

Ginsburg, Mirra. Master of the Winds, and Other Tales from Siberia. Illustrated by Enrico Arno. Crown, 1970. 158 pages. Program 8.

Interestingly related to Eskimo lore and to Western fairy tales, these fourteen stories come from different cultures within Siberia.

Godden, Rumer. The Diddakoi. Not illustrated. Viking, 1972. 147 pages. Program 25.

An orphaned gypsy child runs off with her old horse, and her embattled spirit finds refuge with a gruff old man.

Gold, Sharlya. Amelia Quackenbush. Not illustrated. Seabury, 1973. 153 pages. Program 1.

A fmily of non-conformists and a new friend who leads her into shoplifting add to Amelia's confusion about growing up.

Greene, Bette. Philip Hall likes me. I reckon maybe. Illustrated by Charles Lilly. Dial, 1974. 135 pages. Program 3.

In a busy year with much activity, Beth and Philip's special friendship remains a constant and even grows.

Greene, Constance. A Girl Called Al. Illustrated by Byron Barton. Viking, 1969 (hardbound and paperback). 127 pages. Program 9.

Alexandra, known as Al, is fat, a non-conformist, and the best friend Patty ever had.

Greene, Constance. Isabelle the Itch. Viking Press, 1973. 126 pages. Program 3.

Isabelle learns that being a pain in the neck has many disadvantages.

*Greene, Constance. The Unmaking of Rabbit. Not illustrated. Viking, 1972 and Dell (paperback). 125 pages. Program 16.

The events of one terrible weekend cause Paul to question his relationships with the neighborhood boys and with his mother.

Griffiths, Helen. Leon. Illustrated by Victor G. Ambrus. Doubleday, 1967. 190 pages. Program 25.

In an engrossing story set in pre-Civil War Spain, a young boy and a wounded mongrel dog find a growing need for one another.

Grosser, Morton. The Snake Horn. Illustrated by David K. Stone. Atheneum, 1973. 179 pages. Program 12.

When the young hero blows the snake horn, a strange servant appears to "obey" his commands.

Hamilton, Virginia. M. C. Higgins, the Great. Not illustrated. Macmillan, 1974. 278 pages. Program 18.

Realizing that his father will never leave Sarah's Mountain, M. C. must devise another way to save his family from the threatening slag pile above their home.

Hamilton, Virginia. Zeely. Macmillan, 1967. 122 pages.

Elizabeth creates a romantic history for the mysterious Zeely and then tries to convince others that it's true.

Harnishfeger, Lloyd. Prisoner of the Mound Builders. Illustrated by George Overlie. Lerner, 1973. 141 pages. Program 29.

Ottawa, a crippled Indian boy, is captured by a fierce and primitive Indian tribe. Hating his existence as a slave, he struggles to escape.

Hautzig, Esther. The Endless Steppe: Growing Up in Siberia. Not illustrated. Crowell, 1968. 243 pages. Program 15.

Because the Rudomin family was termed "enemies of the state," the Russians sent them to Siberia as slave laborers. Life there meant a continuous struggle for food, clothing and fuel.

Heide, Florence Parry. The Shrinking of Treehorn. Illustrated by Edward Gorey. Holiday, 1971. Unpaged. Program 17.

Treehorn is shrinking, but he can make no one see his problem.

Hicks, Clifford. Peter Potts. Not illustrated. Dutton, 1971. 105 pages. Program 2.

Peter and his friend, Joey, don't need any special reason to get into trouble.

Hodges, Margaret. The Freewheeling of Joshua Cobb. Illustrated by Richard Cuffari. Farrar, 1974. 108 pages. Program 6.

Josh's summer freedom on a bicycle trip through New England teaches him something about himself.

Hodges, Margaret. The Wave. Illustrated by Blair Lent. Houghton Mifflin, 1964. 44 pages. Program 8.

A wise old farmer saves his village from destruction by setting fire to his precious crop of rice.

Holman, Felice. Slake's Limbo. Charles Scribner's Sons, 1974. 117 pages. Program 28.

A lonely, unwanted boy is pursued into the subway by his tormenters. Discovering a cave-like room, he lives there for several months, gradually establishing bonds with his fellow human beings and developing a sense of his worth.

*Houston, James. Akavak, an Eskimo Journey. Illustrated by James Houston. Harcourt, Brace & World, 1968. 79 pages. Program 20.

Fourteen-year-old Akavak journeys with his dying grandfather through the treacherous Alaskan wilderness to Kokjuak.

*Houston, James. Tikta' Liktak. Illustrated by James Houston. Harcourt, Brace & World, 1965. 63 pages. Program 20.

Trapped first on an ice floe and then on an island, Tikta' Liktak must use his knowledge and ingenuity to return to the mainland and his tribe.

Houston, James. The White Archer. Illustrated by James Houston. Harcourt, 1967. 95 pages. Program 20.

Determined to revenge the death of his parents and kidnapping of his sister, young Eskimo Kunjo journeys to a far-off island to learn from old Ittok and his wife how to become a great archer. He learns this and more from the love and wisdom of the old ones.

Hunt, Irene. Across Five Aprils. Not illustrated. Follett, 1964 and Grosset & Dunlap (paperback). 223 pages. Program 11.

Growing up on a southern Illinois farm during the Civil War years, Jethro learns that war is harrowing and divisive but that family love can make an enduring bond.

Hunter, Kristin. Guests in the Promised Land. Charles Scribner's Sons, 1973. 133 pages. Program 18.

This collection of short stories deals with the problems of growing up black in the inner city.

Hunter, Mollie. The Haunted Mountain. Illustrated by Laszlo Kubinyi. Harper, 1972 (hardbound and paperback). 125 pages. Program 32.

For his defiance of the Sidhe (fairy folk), MacAllister is "taken" for seven year's slavery, but his son and his mighty dog set out to rescue him.

Hunter, Mollie. Thomas and the Warlock. Illustrated by Joseph Cellini. Funk and Wagnalls, 1967. 128 pages. Program 10.

A good-hearted rascal organizes the villagers against the wicked wizard who has stolen his wife.

*Jeffries, Roderic. Against Time! Illustrated by Robert Winsor. Harper & Row, 1962 (English title: Police and Detection, 1964) and Scholastic Book Services (paperback). 151 pages. Program 27.

When Peter Dunn is kidnapped, the police mount a concentrated effort to locate him.

Jones, Weyman. Edge of Two Worlds. Illustrated by J. C. Kocsis. Dial, 1968 and Dell (paperback). 143 pages. Program 20.

The only survivor of a Commanche raid, Calvin tries to find his way East across the prairie. He meets, instead, the Cherokee Indian Sequoyah, who is searching for the origins of his people. As they survive the land together, Calvin learns more than he expected to.

Keith, Harold. Komantcia. Not illustrated. Crowell, 1965. 299 pages. Program 29.

A young Spaniard is captured by the Commanches and resists his captors' attempts to make him one of them. Based on fact, this is a fast-moving and at times brutal story.

Kerr, Judith. When Hitler Stole Pink Rabbit. Illustrated by Judith Kerr. Coward, 1972 and Dell (paperback). 191 pages. Program 15.

The story presents the experiences of one Jewish family as refugees in Switzerland, France and England.

Kingman, Lee. The Year of the Raccoon. Not illustrated. Houghton, 1966 and Dell (paperback). 246 pages. Program 16.

Being the middle son in a brilliant family is hard on the ego, but Joey's hard work with a pet raccoon helps him realize his self worth.

Konigsburg, E. L. Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth. Illustrated by E. L. Konigsburg. Atheneum, 1967 (hardbound and paperback). 117 pages. Program 13.

Elizabeth finds that making friends with Jennifer means becoming an apprentice witch.

Lampman, Evelyn. The Year of Small Shadow. Not illustrated. Harcourt, 1971. 190 pages. Program 7.

An eleven-year-old boy "lent for a year" to the lawyer who defended his father, learns to adjust to the white man's civilization.

LeGuin, Ursula. The Farthest Shore. Illustrated by Gail Garraty. Atheneum, 1972. 223 pages. Program 32.

Now the Archmage and an old man, Ged goes forth to confront an evil power corrupting all Earthsea with promises of immortality. Accompanied only by the young boy Arren, he sails the ocean to the farthest shore and enters the land of the dead to save his world.

LeGuin, Ursula. The Tombs of Atuan. Illustrated by Gail Garraty. Atheneum, 1971. 163 pages. Program 32.

A young girl guards the Tombs of Atuan where the missing half of the ring of power is hidden. Using not only his powers of wizardry but also his humanity, Ged convinces the girl that the dark powers she serves are evil and that the ring will bring peace and harmony to Earthsea.

*LeGuin, Ursula. A Wizard of Earthsea. Illustrated by Ruth Robbins. Parnassus Press, 1968 and Ace Books (paperback). 205 pages. Program 32.

Releasing a fearsome, shadowy creature from the underworld, Ged pursues the creature throughout Earthsea in order to confront it and break its power over his own soul.

L'Engle, Madeleine. A Wrinkle in Time. Not illustrated. Farrar, 1962 and Dell (paperback). 211 pages. Program 24.

Meg, Charles, and Calvin search for a lost father and are confronted with problems of good and evil.

Lindgren, Astrid. Pippi Longstockings. Illustrated by Louis S. Glanzman. Viking, 1950 (hardbound and paperback). 158 pages. Program 17.

A little girl does all the wonderful things usually forbidden by parents, teachers, and rules.

Line, David. Soldier and Me, a Novel of Adventure and Suspense. Not illustrated. Harper & Row, 1965. 181 pages. Program 27.

Fourteen-year-old Woolcott and a young Hungarian refugee named Szolda witness a murder and the breathtaking chase is on.

Little, Jean. Look Through My Window. Illustrated by Joan Sandin. Harper, 1970. 258 pages. Program 13.

The move into a huge old house with her wild cousins brings only-child Emily new insights and an unexpected friend.

*Lively, Penelope. The Ghost of Thomas Kempe. Illustrated by Antony Maitland. Dutton, 1973. 186 pages. Program 12.

Using his spiritual powers to persuade James to be his apprentice, Thomas Kempe finally realizes that he cannot cope with the modern world and seeks a permanent resting place.

Lively, Penelope. The Wild Hunt of the Ghost Hounds. Dutton, 1972. 141 pages. Programs 4 and 31.

The revival of an ancient Horn dance is against the wishes of the older villagers who fear it will bring back the wild hunter and his ghost pack.

Manning-Sanders, Ruth. A Book of Devils and Demons. Illustrated by Robin Jacques. Dutton, 1970. 126 pages. Program 10.

These twelve fiendish and funny tales concern devils and demons around the world.

Mayne, William. Earthfasts. Not Illustrated. Dutton, 1967. 154 pages. Program 31.

In 1742, a drummer boy goes searching in an underground passage for the legendary treasure of King Arthur, only to emerge more than two hundred years later, bringing to twentieth-century rural England, and especially to the two boys who discover him, a succession of mysteries and excitement.

McKillip, Patricia. The House on Parchment Street. Illustrated by Charles Robinson. Atheneum, 1973. 190 pages. Program 12.

A summer vacation with Uncle Harold and family becomes an extraordinary adventure when Carol and cousin Bruce discover a ghost, find a secret tunnel and solve a three-hundred-year-old mystery in the cellar of the house on Parchment Street.

Merrill, Jean. The Toothpaste Millionaire. Illustrated by Jan Palmer. Houghton, 1972. 89 pages. Program 18.

The unusual friendship of Rufus Mayflower and Kate MacKinstrey helps launch a million dollar enterprise.

Miles, Miska. Annie and the Old One. Illustrated by Peter Parnall. Little, Brown, 1971. 44 pages. Program 20.

In her Navajo world, young Annie can neither hold back time nor the weaving of a new rug as she realizes that her beloved grandmother, and even she, are part of the earth and will someday return to it.

Morey, Walter. Canyon Winter. Not illustrated. Dutton, 1972. 202 pages. Program 22.

After an airplane crash Peter is stranded in a wilderness canyon. Finally rescued by an old man who lives alone with his wild animal pets, Peter learns the meaning of the wilderness.

Morressy, John. The Humans of Ziax II. Illustrated by Stan Skardinski. Walker, 1974. 62 pages. Program 24.

Toren discovers that the strange Inbar, the forest dwellers, know more about being truly human than the powerful Earth Pioneers.

Moskin, Marietta. I Am Rosemarie. Not illustrated. Day, 1972. 190 pages. Program 15.

Rosemarie Brenner survives five years in a concentration camp through a combination of chance, luck, coincidence and a strong desire to live.

*Myers, Walter Dean. Fast Sam, Cool Clyde, and Stuff. Viking Press, 1975. 190 pages. Program 18.

With humor and insight a black teenager recalls the ups and downs of life on 116th Street.

Naylor, Phyllis. Witch's Sister. Illustrated by Gail Owens. Atheneum, 1975. 150 pages. Program 4.

Who is the real witch? Is it Judith, Lynn's sister, or Mrs. Tuggle, or is it really Lynn herself?

*Nichols, Ruth. The Marrow of the World. Illustrated by Trina Schart Hyman. Atheneum, 1972. 168 pages. Program 26.

Linda and Peter enter a strange world, meeting a witch who sends them on a fearful journey to obtain the life-giving marrow.

Nichols, Ruth. A Walk out of the World. Illustrated by Trina Schart Hyman. Harcourt, Brace & World, 1969. 192 pages. Program 26.

Tobit and Judith, brother and sister, see a strange light in the woods; when they follow it, they enter an alien world and discover that they are descended from the true king and must help his family reclaim the throne.

North, Joan. The Light Maze. Not illustrated. Farrar, 1971. 186 pages. Program 24.

"If you can hold in your hand the Lighthouse and hear in the silence the true note that is yourself, then you will be able to enter the Maze."

Pearce, Ann Philippa. Tom's Midnight Garden. Illustrated by Susan Einzig. Lippincott, 1958. 229 pages. Program 25.

Lonely Tom discovers another time and a mysterious friend in a garden transformed by moonlight.

*Poole, Josephine. Moon Eyes. Illustrated by Trina Schart Hyman. Little, Brown, 1967. 151 pages. Program 4.

Although Kate tries to shield her younger brother from the sinister influence of their Aunt Rhoda, Thomas alone must dismiss both Aunt Rhoda and the evil black dog, Moon Eyes.

Pope, Elizabeth M. The Perilous Gard. Illustrated by Richard Cuffari. Houghton, 1974. 280 pages. Program 30.

Kate Sutton is sent to an old castle said to be haunted by the fairy folk. She scoffs until she is plunged into a plot involving the ancient ones and a young man to be given over as a human sacrifice.

Porter, William Sydney (O. Henry). The Ransom of Red Chief. Illustrated by Paul Frame. Hawthorn, 1970. 43 pages. Program 2.

Bill and his partner kidnap a mischievous imp and the results prove very surprising.

*Raskin, Ellen. Figgs & Phantoms. Illustrated by Ellen Raskin. Dutton, 1974. 152 pages. Program 28.

The death of her beloved Uncle Florence finally forces Mona to face life and accept the love and help of her family and neighbors.

*Reiss, Johanna. The Upstairs Room. Not illustrated. Crowell, 1972 and Bantam (paperback). 196 pages. Program 15.

For two years, Annie de Leeuw and her older sister Sini hide in a single room of the Oosterveld's farmhouse to escape detection by the Nazis.

Richard, Adrienne. Wings. Not illustrated. Little, 1974. 209 pages. Program 9.

Pip lives in the 1920's and dreams of being an aviatrix. Her distant father disapproves of her unconventional friends and the free life she leads with her mother.

Richter, Hans Peter. Friedrich. Not illustrated. Holt, 1970 and Dell (paperback). 149 pages. Program 15.

A young German boy chronicles the life of his friend, Friedrich, a Jewish boy who faces harsh discrimination during Hitler's rule.

Rinkoff, Barbara. The Watchers. Not Illustrated. Alfred A. Knopf, 1972. 130 pages. Program 28.

Two lonely boys discover they both enjoy watching people and, despite many obstacles, become close friends.

Robertson, Keith. The Money Machine. Illustrated by George Porter. Viking, 1969. 220 pages. Program 27.

Neil and Swede set out to uncover a counterfeiting ring.

Robinson, Barbara. The Best Christmas Pageant Ever. Illustrated by Judith Gwyn Brown. Harper, 1972 and Avon (paperback). 80 pages. Program 13.

The horrible Herdman kids, the terrors of the school, make the Christmas program something special.

Robinson, Barbara. Trace Through the Forest. Not illustrated. Lothrop, 1965. 219 pages. Program 5.

Jim Fraley, going West with the roadbuilders to locate his father, has a narrow escape from hostile Indians and makes a lifelong freindship with the Shawnee Wapanucket who saved his life.

*Rockwell, Thomas. How to Eat Fried Worms. Illustrated by Emily McCully. Watts, 1973. 116 pages. Program 2.

Two friends make an unusual and humorous bet: to win fifty dollars, Alan must eat fifteen worms.

*Sachs, Marilyn. Peter and Veronica. Illustrated by Louis Glanzman. Doubleday, 1969 and Dell (paperback). 174 pages. Program 9.

Peter insists upon inviting Veronica to his bar mitzvah and then she doesn't come; only a summer apart gives them time to discover the true meaning of friendship.

Sachs, Marilyn. A Pocket Full of Seeds. Illustrated by Ben F. Stahl. Doubleday, 1973. 137 pages. Program 15.

In five years, Nicole grows up from a smug little girl of eight to a courageous, resourceful teenager who lives with the possibility she may never see her family again.

Sachs, Marilyn. Veronica Ganz. Illustrated by Louis Glanzman. Doubleday, 1968 and Pocket Books (paperback). 156 pages. Program 2.

When Peter Wedemeyer, the new kid in the class, begins teasing Veronica, a feud is off and running.

*Sakade, Florence. Japanese Children's Favorite Stories. Illustrated by Yoshisuke Kurosaki. Charles E. Tuttle, 1953. 120 pages. Program 8.

This collection brings together twenty of Japan's most loved children's stories, with bright and appealing illustrations.

Schaefer, Jack. Old Ramon. Illustrated by Harold West. Houghton, 1960 (hardbound and paperback). 102 pages. Program 20.

A young boy learns from an elderly shepherd, Old Ramon, about nature, animals, fear, death, responsibility, and friendship.

*Schellie, Don. Me, Cholay & Co., Apache Warriors. Four Winds, 1973. 241 pages. Program 29.

Having rescued six Apache children from the hostile Papagos, Joshua Thane and his Indian friend, Cholay, lead them across the desert to rejoin their tribe.

Sharmat, Marjorie W. Getting Something on Maggie Marmelstein. Illustrated by Ben Shecter. Harper, 1971 (hardbound and paperback). 101 pages. Program 2.

When Maggie finds Thad in her mother's kitchen wearing an apron and making bread pudding, she has something on him. What can he find out about her?

Shecter, Ben. Someplace Else. Illustrated by Ben Shecter. Harper, 1971. 167 pages. Program 9.

The year of his bar mitzvah is a sad-happy time as Ben moves to a new neighborhood, finds Houdini the dog, and studies with a cranky rabbi.

Sleigh, Barbara. Carbonel, the King of the Cats. Illustrated by V. H. Drummond. Bobbs-Merrill, 1956 and Penguin, 1961 (paperback). 188 pages. Program 26.

Rosemary Brown buys a secondhand broom from a witch and acquires a bewitched cat at the same time.

Smith, Emma. No Way of Telling. Not illustrated. Atheneum, 1972. 256 pages. Program 11.

Violence and suspense intrude in the old stone Welsh cottage where Amy and her grandmother live.

Sneve, Virginia Driving Hawk. Betrayed. Not illustrated. Holiday House, 1974 125 pages. Program 29.

This fictionalized history describes the belated Sioux uprising against the white settlers of the Dakota Territory.

*Sneve, Virginia Driving Hawk. High Elk's Treasure. Illustrated by Oren Lyons. Holiday House, 1973. 96 pages. Program 7.

By rebuilding the herd of famous High Elk horses, young Joe attempts to fulfill his great-grandfather's dream.

Sneve, Virginia Driving Hawk. When Thunders Spoke. Illustrated by Oren Lyons. Holiday, 1974. 95 pages. Program 7.

Norman Two Bull, a skeptical young Sioux, finds an ancient Indian relic and becomes convinced of its mystic powers.

Snyder, Zilpha Keatley. Below the Root. Illustrated by Alton Raible. Atheneum, 1975. 231 pages. Programs 24 and 32.

Thirteen-year-old Raimo has been selected to be one of the powerful leaders of Green-sky. He questions the divisions between his people and the feared Pash-shan and discovers the truth.

*Snyder, Zilpha Keatley. The Headless Cupid. Illustrated by Alton Raible. Atheneum, 1971. 203 pages. Program 19.

Resentful of her mother's second marriage, Amanda arranges a series of poltergeist manifestations, until one night things occur which even Amanda has not planned.

Snyder, Zilpha Keatley. The Truth About Stone Hollow. Illustrated by Alton Raible. Atheneum, 1974. 211 pages. Program 11.

Stone Hollow is a haunted or mystic valley, and two children are drawn into its secrets.

Snyder, Zilpha Keatley. The Witches of Worm. Illustrated by Alton Raible. Atheneum, 1972. 183 pages. Program 19.

Neglected by her divorced mother and without friends, Jessica finds a strange kitten, names him Worm, and begins to believe that he is a witch's cat, capable of influencing her behavior for the worse. Is the voice she hears Worm's or her own?

Southall, Ivan. Ash Road. Illustrated by Clem Seale. St. Martin's, 1966. 154 pages. Program 22.

The boys' holiday lark ends in a horrifying brush fire that rages beyond man's control.

Southall, Ivan. Let the Balloon Go. Illustrated by Ian Robbins. St. Martin's Press, 1968. 142 pages. Program 14.

In a defiant act, a spastic boy climbs a tall tree, impressing on his overprotective parents and the community his desperate need to be treated as any other boy.

Spellman, John W. Beautiful Blue Jay and Other Tales of India. Illustrated by Jerry Pinkney. Little, 1967. 101 pages. Program 8.

These brief stories, taken not from the Indian classics but from the oral tradition, are filled with wit and quiet wisdom.

Sperry, Armstrong. Call It Courage. Illustrated by Armstrong Sperry. Macmillan, 1940 (hardbound and paperback). 95 pages. Program 20.

A Polynesian legend, the story traces the growth of young Mafatu's courage as he conquers his fear of the sea that once took his mother's life.

Spykman, E. C. Terrible, Horrible Edie. Not illustrated. Harcourt, 1960 (hardbound and paperback). 224 pages. Program 9.

The summer that her parents are away is a stormy one for strong-minded and rebellious Edie.

Stapp, Arthur D. The Fabulous Earthworm Deal. Illustrated by George Porter. Viking, 1969. 160 pages. Program 2.

J. T. and his friend, Marsh, start selling a few cans of earthworms to make extra money. Beginning on a small scale, the business rapidly escalates, leading to all sorts of problems.

Stolz, Mary. Land's End. Illustrated by Dennis Hermanson. Harper & Row, 1973. 208 pages. Program 16.

Joshua Redmond is a twelve-year-old non-stop talker, getting to know himself. The backdrop of the chaotic Arthur family puts his own home life in clearer perspective.

Sutcliff, Rosemary. Beowulf. Illustrated by Charles Keeping. Dutton, 1962. 93 pages. Program 32.

Beowulf, a warrior from the land of the Geats, comes to the rescue of Hrothgar and his people who are under seige by the monster Grendel and his fearful mother.

*Sutcliff, Rosemary. The Witch's Brat. Illustrated by Richard Lebenson. Walck, 1970. 143 pages. Program 14.

In medieval Norman England, the gentle, but crippled Lovel works to mend the stiffened knee of Nick Redpoll.

Sypher, Lucy Johnston. The Edge of Nowhere. Illustrated by Ray Abel. Atheneum, 1972. 211 pages. Program 23.

Self-sufficient Lucy survives a fire and a tornado, becomes snowbound, and makes new friends on the North Dakota frontier of 1916.

Taylor, Theodore. The Cay. Not illustrated. Doubleday, 1969 and Avon (paperback). 137 pages. Program 20.

Young Philip, blinded when the freighter in which he is traveling is torpedoed by Germans, becomes dependent upon an old West Indian, Timothy. As they struggle to survive on a small Caribbean island, they bridge the gaps of two races and of youth and old age.

Tolkien, John Ronald Reuel. The Hobbit. Illustrated by J. R. R. Tolkien. Houghton, 1938 and Ballantine (paperback). 317 pages. Program 32.

The comfort-loving hobbit goes on a sudden quest with a band of dwarves and eventually rises to heroic heights as he faces Smaug, the dragon, captures the Arkenstone, and uses its power to bring peace.

*Uchida, Yoshiko. The Sea of Gold and Other Tales from Japan. Illustrated by Marianne Yamaguchi. Charles Scribner's Sons, 1965. 136 pages. Program 8.

This collection of traditional tales presents universal qualities, such as kindness and generosity, within a Japanese context.

Walsh, Jill Paton. Toolmaker. Illustrated by Jeroo Roy. Seabury Press, 1973. 45 pages. Program 14.

A young man in prehistoric times becomes the toolmaker for his tribe, and finds that this special skill is the key to his survival.

Weir, Rosemary. The Boy from Nowhere. Illustrated by Dennis Turner. Abelard, 1966 and Scholastic Book Services (paperback). 157 pages. Program 11.

Set in London, a boy and his sister run into a mystery with a dash of danger while helping a displaced person.

Wier, Esther. The Loner. Illustrated by Christine Price. McKay, 1963. 153 pages. Program 28.

An abandoned boy finds a home with a rancher, a woman named Boss. She adopts him in the place of her lost son, but "the loner" has to make a life of his own.

*Wrightson, Patricia. The Nargun and the Stars. Not illustrated. Atheneum, 1974. 184 pages. Program 31.

In the Australian wilderness, Simon Brent discovers not only the puckish mischief of the Potkoorok, but also the menacing force of the Nargun.

Wrightson, Patricia. A Racecourse for Andy. Illustrated by Margaret Horder. Harcourt, 1968. 156 pages. Program 1.

Andy's "purchase" of a racecourse changes not only his limited outlook but that of his normal friends as well.

Zemach, Harve, reteller. Duffy and the Devil. Illustrated by Margot Zemach. Farrar, 1973. Unpaged. Program 10.

This Cornish version of Rumplestiltskin is illustrated with comic genius.

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